

MUSICAL AMERICA



Bruno, N. Y.

ANNE BROWN

MARCH 25, 1943

"THE WEEDE REVOLUTION"

As Seen by
RALPH EMERSON MCGILL

"His signed editorial column is probably the widest read in the Southeast"

TIME
THE WEEKLY NEWSMAGAZINE
September 14, 1942

THE PRESS

Strong Constitution

Georgia's famed Atlanta *Constitution* last week jumped the gun by nearly a year to publish a fat, 144-page 75th-anniversary edition. This haste is typical of the new bounce animating the *Constitution* in the traditions of its great Editor Henry Woodfin Grady. Responsible was the South's fastest-rising new editor: 43-year-old, 230-lb. Ralph Emerson McGill, who went to the *Constitution* as assistant sports editor in 1929. In him, the *Constitution* found the new blood it needed.

The *Constitution* became potent, under three generations of the Howell family, without covering all the news, often without fairness or objectivity. But it did speak, by guess and by God, with ringing feeling for the South. Editor McGill fits the pattern. Like Grady, he loves political slugging matches, especially with Governor Eugene Talmadge. Like Grady's, his signed editorial column is probably the widest read in the Southeast.



"The
Grand
Entertainer"
**ROBERT
WEEDE**

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THE ATLANTA CONSTITUTION — MARCH 16, 1943

ONE WORD MORE

By RALPH MCGILL.

THE WEEDE REVOLUTION After going down with a party to the train Sunday to see Mr. Robert Weede, the distinguished baritone, depart for New York, I fell to thinking about what may well come to be known—in the hinterland—as the Weede revolution.

Saturday night, at Mr. Weede's really great concert, I sat me down and looked at the program. I go to hear opera and singers when I can, but my knowledge of operas and arias is not, I am sad to say, too good.

When I saw that Mr. Weede was to sing a number of arias from the classic Italian operas, I also noted that only one of them was familiar to me. I sat back to enjoy it, wishing that I knew the others.

Mr. Weede sang his "Four Songs of the Fair" and captivated his audience with them. He really sells a song. He enjoys them or suffers with them, depending on the emotions of the songs.

When he came to the arias, he introduced his first one with its story. He told of how an Italian gondolier has his sweetheart, who has been very ill, in the gondola so that she might enjoy the sunshine. He notes, as he sings, that she is asleep. Later he sees that the sleep is the sleep of death, and the song concludes on that tragic knowledge.

When he began his explanation I tried to make myself as small as possible, waiting for the lightning to strike. This was a Music Club presentation and to "explain" to the Music Club members was, I felt sure, heresy.

As he continued, with no thunder or bolt from on high, I looked about. I saw the men present were taking a new interest in life and were looking bug-eyed at Mr. Weede.

The aria was sung and the thunder came—of applause.

Later on, as he scrambled some eggs for a late supper, I asked him about it.

MUSIC IS FOR PEOPLE As far as I can judge, Robert Weede thinks that music is for people. That is to say, it does not belong to any club or group or cult. There is nothing high-brow about music or the singing of arias from operas.

"I like to talk a little about each aria," he said, "because it makes for better audiences. I know that most men dislike going to concerts anyhow. Yet they are the ones who pay the season tickets.

"I have found if they understand a song they like it. They follow it. Husbands don't dislike music and singing. They are busy men and few of them have an opportunity to study it.

Weede is, of course, exactly correct.

Every town has its little cult of putting pianists and music circle vocalists who have oh'd and ah'd a great many persons into thinking that one has to have some superior sort of soul or equipment to appreciate and "like" music, be it instrumental or vocal.

Another person who is trying to demonstrate that music is for people, told me essentially this same thing a year ago. Eugene Goossens, director of the Cincinnati Symphony, said that all one had to have to enjoy a symphony orchestra is a pair of ears. Nothing more. Eyes help. But really all one needs is a pair of ears.

He was denouncing those who have tried to make music a special field into which only very superior persons may go.

"Come and bring your ears," he said. "That's all. Later on, if interested, study some of the composers. But that isn't necessary. Just bring your ears."

IN THOMASVILLE I am informed that when Mr. Weede sang in Thomasville, Ga., last week he was all but kidnapped by enthusiastic husbands.

"My goodness, man," said one of them. "Stay over and go fishing with us. Stay a week or two. We'll entertain. My wife has been dragging me to these things for years and this is the first time I ever got a glimmer of intelligence out of one. I actually liked it. I never would have believed that."

There were others with the same testimony.

Weede is not merely one of the great baritones, he is also a real personality. He puts this personality into his songs.

What interests me most, however, is his determination to do his part toward making music enjoyable for all who come to hear him. He knows that artists, who have studied and developed their talents, really belong to the people. If they can do their part toward rescuing music from the various cults which have sickled it over with the pale cast of phony adoration, he will have done a big job.

One requires only a pair of ears, unafflicted with deafness, to enjoy a singer. If one knows the story of a song from one of the great Italian, German or French operas then one is able to enjoy the song the more.

You may count me as one of those enlisted in the Weede revolution.

Its slogan is "Art and Music for the People."
Long Live the Revolution!

MUSICAL AMERICA



N. Y. Herald Tribune Photo

WINNERS OF THE METROPOLITAN OPERA AIR AUDITIONS

Christine Johnson, Contralto, (Second from Left) and Patrice Munsell, Seventeen-Year-Old Coloratura Soprano, Who Won Contracts with the Metropolitan Opera in the Radio Auditions. With Them Are Finalists James Pease, Bass-Baritone, (Left) and John Baker, Baritone, on Whose Services the Metropolitan Took Options

WINNERS of this year's Metropolitan Opera Auditions of the Air, announced on March 14, are Patrice Munsell, coloratura soprano, of Spokane, Wash., and Christine Johnson, contralto, of Hopkinsville, Ky. Their awards include a contract to sing with the Metropolitan Opera Company and a check for \$1,000. At the same time, John Baker, bari-

tone, of Passaic, N. J., and James Pease, bass-baritone, of Franklin, Ind., also finalists in the contest, were awarded \$500 each and the opera company took options on their services.

The decision of the judges was made known via radio in the final Auditions broadcast of the year, over the Blue Network on March 14. Ar-

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SAN FRANCISCO STUDENTS PREFER CLASSICS

Editorial in University of California Daily Protests Against Modern Music on Monteux Symphony Programs—New Compositions to Be Replaced by Old Favorites for Rest of Season

SAN FRANCISCO, March 20.

THE question of contemporary music's standing with the modern generation has been brought into sharp relief in San Francisco as a result of protest in favor of the classics on the part of student concertgoers and has resulted in changes in projected programs of the San Francisco Symphony whereby tried-and-true war horses by Brahms, Beethoven and Tchaikovsky will be substituted for newer fledged compositions by Milhaud, Vaughan Williams and Saminsky.

The issue was brought into the open by an editorial which appeared recently in the *Daily Californian*, student publication of the University of California, in which the paper criticized modern tendencies in the programs Pierre Monteux has been presenting at orchestra con-

certs this year. Taking up cudgels for Beethoven, Mozart and Brahms against "such young sprites as Iturbi, Reddick, Villa-Lobos and Jacobi," the editorial suggested that the conductor's interest in "new and nascent" music perhaps was greater than that of "hundreds of students who attend your Saturday evening concerts."

The editorial and Mr. Monteux's reply to it follow. Under the heading, "Streamlined Repertoire," the *Daily Californian* said:

"There has been a noticeable trend on the part of the San Francisco symphony orchestra during its current season to let its repertoire go modern.

"Of the 31 selections played during the first seven concerts, 10 have been standard symphonic works, 5 have been by late nineteenth century composers, 5 by accepted contemporaries and 11 works with which the audience has been totally unfamiliar. While Beethoven, Mozart and Brahms held down the fort for the old masters, such young sprites as Iturbi, Reddick, Villa-Lobos and Jacobi have

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Music Maintains Morale! Music Must Go On!

CHICAGO OPENING OF METROPOLITAN OPERA WELCOMED

Company Begins First Engagement in Thirty-three Years—Season of Two Weeks in Civic Auditorium Attracts Unprecedented Rush for Tickets

'Marriage of Figaro' Given

Bruno Walter Conducts with Cast of Favorites—Resumption of Annual Fall and Spring Visits Rumored as City Demonstrates Desire for Regular Performances

CHICAGO, March 22 (by special wire)

THE eagerness to see and hear the Metropolitan Opera Company in its two weeks' engagement in the Civic Opera House was amply demonstrated by the good-sized crowd on hand for the opening night's performance of Mozart's 'The Marriage of Figaro'. This is the company's first visit in thirty-three years. Only the gigantic rally given on the same evening for Madame Chiang-Kai-shek, drawing heavily on the important social and civic leaders in the city, prevented the house from being over-sold.

The advance sale has been tremendous: mail orders poured in when the first announcement of the engagement was given out. When the box office opened its regular seat sale an almost unprecedented rush for seats began, which has scarcely diminished.

The superlative conducting of Bruno Walter and the fine cast assembled—John Brownlee, Eleanor Steber, Bidu Sayao, Ezio Pinza, Jarmila Novotna, Irra Petina, Alessio De Paolis, John Garris, Salvatore Baccaloni, Louis D'Angelo and Marita Farrell, gave spirited life to

(Continued on page 4)

Indiana Legislature Passes Bill to Aid Indianapolis Symphony

INDIANAPOLIS, March 20.—The serious financial difficulties facing the Indianapolis Symphony were partly solved by the Indiana Legislature's enactment this month of a bill to raise \$50,000 annually for its support. Governor Schricker signed the bill on March 7, authorizing the Indianapolis civic city and school city to raise this sum between them on their respective levies. This will enable the city to sponsor ten cent and twenty-five cent symphonic concerts for the citizens.

Commenting upon the bill, Dr. G. H. A. Clowes, president of the Indiana State Symphony Society, sponsoring organization of the orchestra, pointed out that the legislation does not mitigate the orchestra's deficit this season. This deficit must be met by sales, subscriptions and donations, as in the past. The extra emergency now facing the orchestra is due in part to cancellation of out-of-town concerts and gas tire rationing. P. S.

BETHLEHEM PLANS ANNUAL FESTIVAL

Thirty-sixth Performance of B Minor Mass To Be Led by Ifor Jones

BETHLEHEM, PA., March 20.—The Bethlehem Bach Choir's thirty-sixth annual Festival will take place on May 14 and 15 in Packer Memorial Chapel on the campus of Lehigh University. Ifor Jones will conduct and members of the Philadelphia Orchestra will participate. Soloists will be announced later.

The programs for the two Friday sessions are of unusual interest. Three motets: 'Be not Afraid', 'I wrestle and Pray' and 'Sing ye to the Lord a new song' will be sung by the Choir in addition to a Kyrie in D Minor in a new edition by Ifor Jones, and three Cantatas: No. 144 'Take what thine is', No. 180 'Beautify thyself, O my spirit' and No. 4 'Christ lay in the bonds of death'. The Mass in B Minor will be sung in its entirety for the thirty-sixth time.

The Bach Choir resumed its rehearsals last Fall, and while a relatively small number of tenors and basses were called to the armed forces, it was not long before their places were filled.

As the Festival is not held during the holiday seasons, it is expected that transportation by rail will not be heavy and trains will arrive in ample time for the sessions. Information may be obtained from the Bach Choir Office.

Metropolitan Opens Its Chicago Season

(Continued from page 3)

'The Marriage of Figaro'. The audience responded with warmth to the general excellence of the performance.

To the historically minded, the Metropolitan's visit recalls that before 1910 it was an annual event in the old Auditorium Theatre to have this company pay an extended visit. The enthusiasm shown on the opening night and the already large sale of tickets, could well augur a resumption of the visit as an annual affair.

Many rumors are already abroad as to what this visit may lead to. Some visualize the Metropolitan Opera Company coming here in the Fall before the regular New York season and again, as now, in the early Spring. Others see the Chicago Opera Company, of somewhat hesitant existence during the past few years, quietly fading away. Indeed the rumor factory has been exceedingly busy about this Metropolitan Opera Company visit.

Whatever may happen, the present visit has proven a decided magnet for opera lovers and judging from the quality of the performance of the opening night's 'Marriage of Figaro' the visit will be long remembered, whether repeated in the future or not.

An Excellent Ensemble

With such an exceedingly fine cast no one artist could be singled out as being the focal point of interest. Eleanor Steber, the lovely Countess Almaviva, was new to Chicago and for that reason the audience awaited her appearance with interest, as such fine accounts had been received in advance about her. She fully justified all expectations in the beauty of her singing characterization.

Miss Sayao, known from previous seasons, was a charming Susanna. Jarmila Novotna's Cherubino was delightful, imparting a boyish quality



NBC Photo
JUDGES FOR A NEW PATRIOTIC SONG CONTEST

First Entries in a Patriotic Song Contest Being Sponsored Jointly by the National Broadcasting Company and the National Federation of Music Clubs Are Inspected by the Judges. From the Left, Samuel Chotzinoff, Manager of NBC's Music Division; Ernest LaPrade, NBC Musical Research Director; Mrs. Guy P. Gannett, President of the National Federation; Leopold Stokowski, Conductor, and Major Howard Bronson, Music Officer of the Special Service Division of the War Department. Lawrence Tibbett and Fred Waring, Also Judges, Were Unable to Be Present

Inauguration of a nationwide contest to obtain a patriotic song of outstanding merit for performance on the NBC network during National Music Week is announced by Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, and Samuel Chotzinoff, director of the Music Division of the National Broadcasting Company.

Judges will be Leopold Stokowski, conductor; Fred Waring, band leader and glee club conductor; Lawrence Tibbett, baritone; Maj. Howard Bronson, music officer, Special Service Division of the War Department; and Ernest LaPrade, NBC director of musical research. Rhea Silberta, 200 W. 57th St., New York, will serve as

chairman of a committee to receive the manuscripts.

The winning work will be published on a royalty basis by the Mills Music Company, provided a manuscript of sufficient merit is submitted. No stipulations are made as to age or racial background, although it is assumed that the majority of the entries will be from native composers. Manuscripts including both words and music are to be sent under a nom de plume, but accompanied by a sealed envelope containing the full name and address of the composer and a brief biography. A song of two to three minutes' length is sought.

All entries must be in Miss Silberta's hands by March 31.

to her believable and sincere interpretation. Mr. Pinza's Figaro had the requisite balance of shrewdness and roguery to make him a dominant figure on the stage at all times.

The Bartolo of Mr. Baccaloni and the Marcellina of Miss Petina proved a worthy pair of comic plausibilities, restrained but pointed. Mr. De Paolis's Don Basilio was a clever interpretation of this sly, gossipy troublemaker. Mr. Brownlee was an imposing Count Almaviva, singing and acting the part with splendid vocal and dramatic force.

Again a word about the excellent conducting by Dr. Walter. The delightful gay quality of the Mozart score had full play, a fine orchestral background for the singers at all times and splendid orchestral color when the orchestra alone was responsible to the conductor.

CHARLES QUINT

NEW FRIENDS TO GIVE BEETHOVEN SERIES

Artists and Ensembles Announced For Sixteen Concerts Next Season

The chamber music of Beethoven will constitute the entire program material for the eighth season of the New Friends of Music at Town Hall in 1943-1944, according to an announcement by I. A. Hirschmann, founder of the organization. Beethoven's major chamber works will be presented in cycle form, including the sixteen string quartets, and the gross-fuge, the ten sonatas for violin and piano, and his trios and Lieder.

The Budapest and the Busch string quartets will divide the quartets be-

tween them in eight concerts. A feature of the series will be the performance of the Lieder cycle, 'An die Ferne Geliebte' by Lotte Lehmann, and the playing in three concerts of the ten sonatas for violin and piano by Joseph Szigeti and Claudio Arrau. The major works for piano, violin, and cello will also be presented, including the trios and variations. Adolf Busch, Rudolf Serkin and Hermann Busch will perform these works in three concerts. Karl Schnabel, pianist; Rudolf Kolisch, violinist; William Primrose, violist, and others will assist in performances of the string trios, quartets, serenades and other works.

As in the past, there will be sixteen Sunday afternoon concerts, beginning Oct. 24.

St. Louis Symphony Manager Resigns

ST. LOUIS, March 20.—John Edwards, secretary-manager of the St. Louis Symphony for four years, has tendered his resignation to be effective on March 31. No plans for the future have been announced. Concluding his letter of resignation, Mr. Edwards said, "I leave the Orchestra in the healthiest financial position in its history. All bills will have been paid. A small surplus will be available to start work on activities for the 1943-44 season; and I am sure that the Orchestra will go on to new heights of attainment in the years to come."

Rudolph Dolmetsch Lost at Sea

Rudolph Dolmetsch, harpsichordist and member of a family noted in England for playing ancient instruments, was reported in London on March 16 as missing at sea while serving as a gunner in the Royal Artillery, accord-

ing to the Associated Press. His family's annual festival of ancient music at Haslemere, Surrey, before the war, attracted musicians from all over the world. Mr. Dolmetsch was thirty-six years old. He made his debut playing the spinet in Paris when he was five.

MANHATTAN MUSIC CENTER PROJECTED

Mayor Plans Popular-Priced Opera, Concerts and Plays for Mecca Temple

A municipally sponsored art center, offering concerts, opera, ballet plays and similar entertainment at popular prices may be instituted in Mecca Temple, once a home of the Mystic Shrine in Manhattan, if tentative plans outlined recently by Mayor LaGuardia come to fruition. Through a tax foreclosure, the City of New York has acquired the eight-story building which includes an auditorium seating 2,800, a large ballroom in the basement, and several floors of meeting rooms, some with pipe organs, which could be used for recital and rehearsal purposes.

Considerable interest in the idea was evinced by representatives of the New York Philharmonic-Symphony Society, the Metropolitan Opera Association, the American Guild of Musical Artists, the New Friends of Music, the Playwrights Producing Company and various real estate and labor groups who met with the Mayor and Newbold Morris, president of the City Council, to discuss the matter on March 5. The municipality's principal contribution to the project would be free use of the premises. Financing would come from other sources as yet undetermined.

OPERA GUILD HOLDS ROUND TABLE TALKS

Series of Three Discussions at Metropolitan Museum Offers Notable Speakers

A discussion of opera as a living art in relation to drama, architecture and painting took place on March 2, at the Metropolitan Museum of Art as the first in a series of three round tables sponsored by The Metropolitan Opera Guild in collaboration with the museum. The speakers included Francis H. Taylor, director of the museum; Lee Simonson, stage designer, author and producer; A. Hyatt Mayor, assistant curator of prints and acting librarian at the museum, and Herbert Graf, stage director of the Metropolitan Opera. Mrs. Francis Flynn Paine is chairman; Mrs. John DeWitt Peltz, moderator.

The second round table was to occur on March 23; the subject: 'Opera—Voice, Instruments and Orchestra'. The speakers were to be Emanuel Winternitz, the museum's associate of music; Curt Sachs, consultant of the music division of the New York Public Library; George Szell and Wilfred Pelletier, conductors of the Metropolitan Opera; and Deems Taylor, composer. Nadine Conner, soprano, and Alexander Sved, baritone, both of the Metropolitan Opera, were to sing during the program to illustrate points in the discussion.

The third in the series will take place on April 27. The subject: 'Opera in Its Relation to the Dance'. Speakers will include Edward Johnson, general manager of the Metropolitan Opera Association; John Martin, dance critic of the New York Times; Mrs. Roberta Fansler, assistant dean of education at the museum, and La Meri. There will also be a program by the dancers, Argentinita, Ruthanna Boris and Alexis Dolinoff.

Symphonies in Excelsis



WASSILY SAFONOFF
—his was the 'Pathétique'

By HERBERT F. PEYSER

ONCE upon a time, the New York Philharmonic had sixteen double-basses. Once upon a time conductors conducted with scores in front of them and nobody thought it a sin. Once upon a time the Philharmonic boasted a leader who used to lead without a baton—just with his two bare hands. Not because these hands were beautiful, like the hands of certain other conductors one could (but will not) name, so much as because he felt he could obtain various musical results with them that he could not with a little stick. Anyway, his bare hands are not the things for which I chiefly remember Wassily Safonoff. I remember him for his Tchaikovsky in general and for his 'Pathétique' in particular. Blessed were those who had their first experience of Tchaikovsky's last symphony from these Slavic hands! For such people obtained standards they could henceforth apply to every other interpreter of the work. Perhaps this is only indirectly an advantage. For my own part I have heard in all the intervening years just two conductors who, at the very top of their form, just approached Safonoff in Tchaikovsky's swan song, but not a solitary one who equalled, let alone surpassed him. Both had "Arthur" for a first name. Otherwise, one was called Nikisch and the other Toscanini.

Ah, that Safonoff 'Pathétique'! Mighty as

Recalling the Unforgettable 'Pathétique' of Safonoff—Tumultuous Applause Was Inevitable After the March—Nikisch and His 'Human' Indulgence of the Horn Player in the Tchaikovsky Fifth—Mahler and Beethoven—Muck and Liszt's 'Faust'—Furtwängler's Brahms—Toscanini's Mozart

was the impression it left, the performance is not wholly easy to describe. But this is because no supreme musical interpretation can really be conveyed in words. By all rules of the game concert-goers should have wearied of the Sixth Symphony when they heard it so often from that batonless Cossack. Yet it was not till years afterwards that the 'Pathétique' began to pall and that its visitations threatened to become an affliction. Only then did it become the proper thing to groan and grimace when it was announced, to be irritated by its emotionalism or, in the higher Greenwich Village idiom, its "overripe subjectivity".

By that time every little conductor had taken the symphony under his wing and each had his own little "reading" or "conception" to promulgate. Today things are picking up a bit and it is not quite so imperative to register agony of spirit when the 'Pathétique' comes around. In the era of Safonoff and the sixteen Philharmonic contrabasses, however, the 'Pathétique' took on the character of a great musical function; a kind of festival, so to speak, like some carefully manicured performance of the Ninth Symphony or 'Parsifal' or the C Sharp Minor Quartet. People were still as much awed by the greatness of the work as they were by the grandeur of Safonoff's interpretation. I can still hear the expectant whispers of three Englishmen who sat back of me in the top gallery of Carnegie Hall one evening in the long, long ago as Safonoff entered to play the Tchaikovsky Sixth: "Here he comes to give us the greatest symphony since Beethoven's Fifth and Brahms's First", remarked one. "You forget the 'Jupiter', " sharply remonstrated his companion. "Very well, the 'Jupiter' if you like. But then after the 'Jupiter' . . . ! And they agreed to let it go at that.

Some Unforgettable Moments

No conductor, not even Nikisch (and not Toscanini, after he had finally made his peace with the work) has ever to my recollection saturated those first groaning phrases that open



GUSTAV MAHLER
—his Beethoven Ninth colossal

the 'Pathétique' with such an unbearable burden of tragedy as Safonoff. This tragedy did not simply commence. It seemed to have been gathering hours beforehand and then, when it did take definite musical shape, it appeared to come from everywhere at once, with a weight and a density that almost crushed the hearer then and there. It was the nearest thing in the tonal language to the Book of Job. If the music had stopped after the first half a hundred bars the listener would already have been left limp. I often wonder how audiences had the strength after enduring the anguish and the bitter, terrifying discourse of that first movement to stand the rest. As for the second, were we so unused to unconventional rhythms in those days that 5-4 time seemed like a new adventure to us? If not that, then what was it which so moved us? In any case, the Allegro con grazia has never been quite the same thing to me as it was when I heard Safonoff do it—neither that nor the middle part (*con dolcezza e flebile*), with those terrible repeated D naturals, which became as torturing as a drop of water falling with pitiless regularity on one spot.

And then the march! What devil of the perverse ever got into conductors to make them alter the tempi in the course of a movement for which the composer has not prescribed one single modification of time? Yet listen to practically the entire lot of them when they come to the climax where, after wild scales of sixteenths and thirty-seconds, the march theme is thundered out in triple fortissimo. Virtually every one of them makes some kind of a retard

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ARTUR NIKISCH
—great in Tchaikovsky's Fifth



WILHELM FURTWÄNGLER
—at his best in Brahms



ARTURO TOSCANINI
—a memorable 'Jupiter'



KARL MUCK
—'Faust' Symphony of Liszt a triumph

American Choral Music in the 1700's

Survey of Secular Organizations in Nation's Cradle Days Reveals Primitive Conjects and Naïvetés

By WARREN H. POTTER

FROM Boston to Charleston, S. C., from New York to Philadelphia, in the provincial cities of the colonies, in the North, South and middle-Atlantic regions, secular choral activity in both colonial and free America received its earliest impetus from choir schools and sacred singing societies.

The attachment of music to church forms was not broken by the earliest "impresarios" and promoters of musical events without hardships, setbacks, and, though they may not have seemed so to those who endured them, amusing incidents.

But there were circumstances, particularly in the provincial centers, which alleviated the situation. In the smaller towns in New England, in Salem, Newport, Hartford and Providence, there were singing societies, and these not always devoted to sacred music. In Cambridge and New Haven college songs were sung at both Yale and Harvard; the former had a Musical Society and the latter a "singing club". In other towns toasts to the King, later to the President and to the United States were proposed and given in song; ballads, popular tunes of the day, catches, military bands, martial airs, all were factors in assisting music to break the narrow forms imposed upon it earlier by the Puritans of New England. When the anti-drama law was repealed in the last decade

of the Eighteenth Century, Newport, Providence, Salem, Hartford, Boston, and Concord and Portsmouth, N. H., all enjoyed English opera, the tunes of which made their way through the land. Musical instruments such as the harpsichord, flute and guitar were all widely advertised and in use. It is hard to believe that even in the earliest days of the 1700's they were employed only to sound forth sacred airs.

Another powerful influence, in addition to the hardy native composers and singing masters, were the various English musicians, dancing and fencing and music masters (for one term seemed to imply another in those days) who migrated to America and became loyal to the land.

Boston - New England

Though secular concerts were given in Boston as early as 1731 and 1732, these were what was called "consorts of musick performed of sundry instruments" and were held "at the Concert Room in Wings Lane near the Town Dock". Newspapers of the date do not allude to the musicians by name, but only to a Mr. Pelham "dancing master, engraver, manager of the subscription assembly, boarding school keeper, instructor in writing, arithmetic, painting upon glass and a dealer in the best Virginia tobacco", a veritable Jack-of-all-trades. There were probably vocalists who assisted, but no choral



Gottlieb Graupner, a Founder of the Boston Philharmonic Society, and Sometimes Called "The Father of American Orchestral Music" (Photo in John Tasker Howard's 'Our American Music', Page 143)



Mrs. A. M. Pownall (Mrs. Wrighten) as Fatima in 'Cymon'

societies apart from religious assemblies. One of the latter is referred to in the Massachusetts *Gazette* when, on Jan. 7, Mr. David Propert, organist of Trinity Church, informed the "Gentlemen Subscribers" to his series of concerts, that the "performer he expected is come, and he is also favored with the band of the 64th; the little boys under his care will in a short time be able to sing out of Mr. Handel's oratorios as they have a very distinguishing ear and power of voice". It has been learned from a diary of the time that at least three concerts of the promised series took place at the British Coffee House in King Street.

But secular choral music in Boston came into what for those times was prominence, beneath the spur of Josiah Flagg, who published a collection of Psalm tunes in 1764. The book was engraved, on paper made in the colonies, by Paul Revere. Psalmody, Mr. Flagg apparently decided, was tame, and he founded and drilled at great expense a militia band, and what is more than this, gave creditable con-

certs. How creditable can only be understood by reference to the program from which it is apparent that Flagg admired Handel. The concert, as was the custom, was divided into two "acts".

Act I

Overture and First Chorus in 'Acis and Galatea' (by ten voices) 'O the pleasure of the plains', etc.

Sixth Concerto of Stanley Solo on the violin by Mr. Morgan Song: 'Love Sounds th' Alarm', etc.

Fourth Periodical Symphony

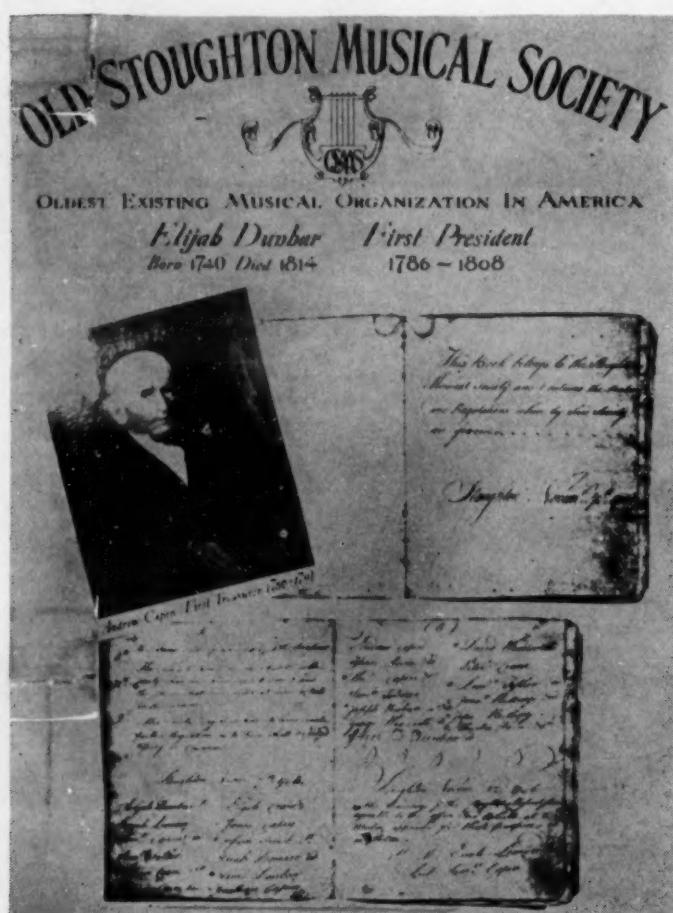
Act II

Overture in Pastor Fido Duetto: 'He Comes', etc.

Organ Concerto by Mr. Selby First Concerto by Mr. Humphrys Duetto and Chorus in 'Acis and Galatea', 'Happy We', etc.

Overture by Lord Kelly

It may be a matter of surprise to those who think of the early (Continued on opposite page)



Elizab Dunbar First President
Born 1740 Died 1814
1786 - 1808



Frontispiece of William Billings's 'The Continental Harmony'. Billings Was the Founder of the Stoughton Sacred Singing School from Which Grew the Stoughton Musical Society.

Left: The Parchment Covered Book of By-Laws of the Stoughton Musical Society. The First Page Reads, "This book belongs to the Stoughton Musical Society and contains the Rules and Regulations where by said society are governed. Stoughton, Novem. 7th, 1781." The Portrait Is That of Andrew Capen, First Treasurer of the Society from 1786 to 1791

A Survey of Colonial Singing Societies

(Continued from opposite page)
fare Americans heard as naive, that at Flagg's concerts, orchestral works by Bach, Stamitz, Guglielmi, Brabant, Gossec, Stanley, Schindl and Abel were played. It is a tribute to our hospitality to music which is a characteristic to this day.

William Selby, English-American

But it is to the Mr. Selby whose name appears on the foregoing program, that a large measure of credit is due for giving his energies less to orchestral than to choral music. Sonneck in his 'Early Concert Life' in America says that he deserves to be called an indirect founder of the Handel and Haydn Society of Boston.

Since 1720, pioneer work was done by church choirs and undoubtedly Handel was studied by the choirs and singing schools with profit. But the honor of founding the Musical Society of Boston, probably in 1785, was reserved for the Englishman, William Selby, who, before he came to America, was organist of St. Sepulchre's in London. He probably arrived in Boston before Oct. 4, 1771, for a Concerto for organ was given at a Flagg concert on that date by "a gentleman lately arrived from London."

A benefit concert for Selby was given in Boston in 1786 which contained an 'Ode in Honor of General Washington' written by Selby, and the favorite catch, 'Hark, the Bonny Christ Bell'. Another benefit for Selby on Jan. 24 was promised with the second "act" devoted to 'The Country Courtship', a musical entertainment with three characters, Doris, Alexis and Pastora. When George Washington visited Boston the end of 1789, on his inaugural tour of the United States, an 'Ode to Columbia's Favorite Son' was performed by a "select choir" of singers with Mr. Rea at their head, a tenor who often sang at the Selby concerts. Selby's 'Ode to Independence' was given on July 4, 1793. It is apparent that he had become, heart and hand, an American.

By now, concert life in Boston was in full swing, and there was no lack, apparently, of either instrumentalists or singers. Of other musical societies in the city, which are merely mentioned, there existed in 1782 a vocal group, the Aretinian Society, which offered sacred music. Another society of the same period, named in a newspaper footnote and which has received no further recognition by posterity, was the 'Sons of Apollo', members of which performed at a benefit concert for Elizabeth Flagg, a widow, and mother of Josiah Flagg, the son having departed Boston under the shadow of the epithets "miscreant" and "criminal". Also taking part in the same benefit were members of Charles Powell's theatrical company and John Berkhead, who was represented by his "Demolition of the Bastille on the harpsichord".

There was also a private Philharmonic Society in existence in 1799 as is proved by an advertisement in the Columbian Centinel of April 6, of that year, which re-

quested the members to attend a business meeting. This society may have been the forerunner of the organization of the same name claimed by some historians to have been founded by Gottlieb Graupner and his friends in 1810 or 1811.

Gottlieb Graupner, who came to America shortly after 1790, has often been called "the father of American orchestral music". Born in Hanover, Oct. 6, 1767, he was an excellent oboist, but he was also able to perform on almost every musical instrument. After a few years in England, Graupner went first to Prince Edward Island, then to Charleston, S. C. He played in orchestras in Charleston and there is a record of a concert there in 1795 when Graupner played an oboe Concerto. The Spring of 1798

has received no answer to a query to that effect. In the year that the Stoughton Society was founded, Mozart completed 'The Marriage of Figaro', Hadyn wrote his cantata on the death of Frederick the Great, and Weber was born. Louis C. Elson says, in his 'History of Music in America', that the singers of the First Parish of Dorchester challenged the Stoughton singers to a contest in the large Dorchester Hall, "eminent Bostonians coming out to witness it." The Dorchester chorus was male and female and "had the assistance of a bass viol" while the Stoughtonites, a party of twenty selected male voices with no instrumental aid, were led by Elijah Dunbar, their first president. The Dorchester singers began with an anthem, the Stoughton men with



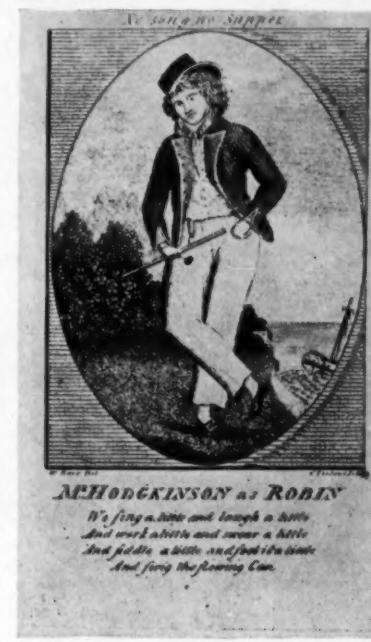
Mrs. John Hodgkinson (Arabella Brett)
"in the Character of Cora"

found him in Salem, Mass., and shortly thereafter in Boston where he was to play an active part in the city's life until his death in 1836. He kept a music store, published and composed music. 'Columbia's Bold Eagle', a "patriotic song, words by a gentleman of Salem—music by Graupner" was on the program of a concert in Salem in 1799.

Outside Boston, a concert hall existed in Salem as early as 1783, and private singing societies in 1772. Salem used to advertise its concerts in Boston newspapers and Boston its events in Salem journals and there was interchange of artists between the two cities. Newport possessed in 1793, and probably earlier, a St. Cecilia Society, though whether for the purpose of singing sacred or secular music does not appear.

The Stoughton Society

In 1774, William Billings, tanner and psalm-tune composer, established a sacred singing school of forty-eight members in Stoughton, Mass., from which was to grow, in 1786, the Stoughton Musical Society, an organization continuing unbroken to 1939, and which is probably still in existence today, though the writer



John Hodgkinson, Tragedian, Comedian, Vocalist, Sometimes Called "The Provincial Garrick," Who Was the Probable Founder of the New York Columbian Anacreontic Society

'Heavenly Vision', a work by Jacob French, a composer born in Stoughton. When they finally sang, without books, Handel's 'Hallelujah Chorus' the Dorchesterians gave up the contest and acknowledged defeat.

The influence of earlier Madrigal singers in England was probably felt by the Stoughton group, for it was their custom to meet on Winter nights at one or other of the member's homes and after refreshing themselves with hot, spiced wine, or (the harder morally) with cold cider, sat down at a table to sing, but not before they had partaken of a substantial spread.

Charleston, S. C.

Moving South, what was probably the first song recital in America of which we have knowledge, according to Sonneck, was given in Charleston on Feb. 26, 1773. "None but English and Scotch songs" were sung for the benefit of a Mrs. Cook, at whose house tickets were sold for sundry musical performances. Earlier, on July 6, 1732, a benefit for Henry Campbell, a dancing master, was given

CONCERT OF CHURCH MUSIC, WILL be performed at Mr. Burns's Room, on Tuesday the 9th of January, 1770.

For the Benefit of Mr. TUCKEY.
Mr. Port. Some select instrumental Pieces, choirs by the Gentlemen who are performers: Particularly a Concerto on the French Horn. By a Gentleman just arrived from Dublin.

Second Part. A SACRED ORATORIO, on the Prophetic concerning CHRIST, and his Coming; being an Extract from the late Mr. Handel's GRAND ORATORIO, called the MESSIAH, consisting of the Overture, and some other Pieces, viz. Airs, Recitatives and Choruses.

Never performed in America.

The Words of the ORATORIO will be delivered gratis (to the Ladies and Gentlemen) who are pleased to purchase and subscribe this CONCERT, or may be purchased of Mr. TUCKEY, by others, for 6s. Pounds.

It is to be performed by a Performance of this Sort one evening without the Aid of Gentlemen, who are Lovers of Music and Performers on Instruments; Mr. TUCKEY will always gratefully acknowledge the Favor of the Gentlemen who assist him.

TICKETS to be had of Mr. TUCKEY, at eight Shillings each. To begin precisely at 6 o'clock.

MD. ANNOUNCEMENT OF A PERFORMANCE OF HANDEL'S MESSIAH, FROM THE NEW YORK JOURNAL, JAN. 4, 1770.

Announcement of a Performance of Handel's 'Messiah' from the New York 'Journal' of Jan. 4, 1770, for the Benefit of William Tuckey, Director of the Then Famous Trinity Choir

at the Council Chamber, and consisted of vocal and instrumental music, ending with "Country Dances for Diversion of the Ladies".

The St. Coecilia Society of Charleston, was founded in 1762, with the object of organizing the lovers of the art into a serious musical club. Its rules were not printed until Nov. 22, 1773, though they were in force, since the founding of the Society. The club contained 120 members and the entrance fee was thirty-five pounds currency, a rather stiff price for those days, but the club was "exclusive". Members were elected by ballot with the privilege of introducing to the concerts "as many ladies as thought proper". The number of concerts varied as the season varied, but as long as it lasted they were given fortnightly. The Society continued until 1912, but it became less devoted to music as it grew older and more inclined to the social amenities.

An Orpheus Society existed in Charleston in 1772 of which little else is known than that William Packrow was first musician. A Harmonic Society also appeared, in 1794, but its concerts were open to the public only to a certain degree, as were those of the St. Coecilia Society.

An Early 'Music Festival'

A concert, to which the title 'Music Festival' may fairly be applied, was given in Charleston in June, 1796. The program was remarkable for its weight and variety and the orchestra was unusually large for the time, consisting of thirty pieces, and Gottlieb Graupner was a member of it. The 'festival' was held at the Charleston Theater. Prominent on the program were the 'Stabat Mater' of "Dr. Hadyn" and the Overture to Gluck's 'Iphigénie en Aulide'. Seven of the chief members of the chorus were named in the advertisements of the day, and they were headed by Mrs. Pownall, who was also a soloist. Mrs. A. M. Pownall was known previously in England as Mrs. Wrighten and it was said of her, by English critics, that she could not be equalled as Lucy in 'The Beggar's Opera'. Excerpts, consisting of solos, duets and

(Continued on page 14)

OPERA: Singers in New Roles as Subscription Season Ends

AS the subscription season came to a close, with a benefit performance of 'Carmen' in which Irra Petina sang the leading role, there was still time for artists to appear in roles for the first time this season. These were Alexander Kipnis as Hagen in the 'Götterdämmerung' which closed the 'Ring' cycle; Kerstin Thorborg as Azucena, Arthur Carron as Manrico and Richard Bonelli as the Count in 'Trovatore', and the latter as Amonasro in 'Aida'; Jarmila Novotna as Manon; Rose Bampton as Elsa in 'Lohengrin' and Irene Jessner as the Marschallin and Nadine Conner as Sophie in 'Rosenkavalier'. The 'Nozze di Figaro' matinee given for the 'Opera Guild' brought John Brownlee as Figaro, Francesco Valentino as the Count, Frances Greer as Susanna, and Gerhard Pechner as Bartolo, with Paul Breisch conducting.

Walter Conducts 'Forza' Again

Bruno Walter's conducting of Verdi's 'La Forza del Destino' evoked the largest ovations for any participant on the evening of March 1, applause mounting especially high for the Overture, which was placed as before between the first and second scenes. Familiar in their roles, and singing exceptionally well were Stella Roman, Ezio Pinza, Frederick Jagel, Leonard Warren, Gerhard Pechner and Irra Petina. Mr. Jagel was in particularly good voice as Don Alvaro. F.

Carron Heard in 'Trovatore'

The performance of 'Il Trovatore' on the evening of March 3 brought Arthur Carron in his first performance of Manrico this season as well as the entrance of Richard Bonelli as the Count di Luna. Mr. Carron sang easily and made good use of his top tones. His characterization was acceptable routine. Mr. Bonelli sang smoothly and moved confidently through the taxing baritone role. Stella Roman was the Leonora and Bruna Castagna, the Azucena. Others in the cast were Maxine Stellman, Nicola Moscova, Lodovico Oliviero and Walter Cassel. Cesare Sodero conducted. M.

Bampton Sings Elsa

The fourth 'Lohengrin' on March 5 had a new Elsa, Rose Bampton, who gave a well considered and vocally fine rendition of the part. Miss Bampton is a highly satisfactory Elsa. Lauritz Melchior appeared in the title role, Karin Branzell as Ortrud and Alexander Sved as Telramund. Norman Cordon and Leonard Warren completed the cast. Mr. Leinsdorf conducted. N.

Conner in 'Magic Flute'

Nadine Conner substituted at the last moment for Jarmila Novotna, who was indisposed, as Pamina in the

last 'Magic Flute' of the season on the evening of March 4. She was lovely to the eye and she handled the vocal assignment with grace and ease. Others in the cast had been heard before in their respective roles. Charles Kullman was Tamino; Josephine Antoine, the Queen of Night; Norman Cordon, the High Priest; Nicola Moscova, Sarastro; John Brownlee, Papageno, and Lillian Raymondi, Papagena. Bruno Walter conducted. E.

Milanov Sings 'Aida'

Verdi's 'Aida' was presented again on the afternoon of March 6. The familiar cast included Zinka Milanov in the title role; Giovanni Martinelli as Radames; Bruna Castagna, dominating the cast vocally as Amneris; and Richard Bonelli as Amonasro. Others heard were Lansing Hatfield, Norman Cordon, John Dudley and Frances Greer. Wilfred Pelletier was the conductor. M.

'Rosenkavalier' with New Faces

Strauss's 'Der Rosenkavalier' had its fourth hearing on the evening of March 6, with a new Marschallin in the person of Irene Jessner, and a new Sophie, Nadine Conner, Emanuel List sang Ochs; Jarmila Novotna, Octavian; Walter Olitzki, Faninal; Thelma Votipka, Marianne, and Karl Laufkoetter, Irra Petina and Elwood Gary sang the other leading roles.

Miss Jessner sang the difficult role of the Marschallin with excellent tone but she has not, as yet, plumbed the psychological depths of this extremely complex character. Miss Conner's Sophie was excellent in every way and the cruelly high passages in the second act were beautifully delivered. Erich Leinsdorf conducted. D.

'Don Giovanni' Opens Last Week

The third performance of 'Don Giovanni' opened the final week on March 8, with a familiar cast. Zinka Milanov was Donna Anna; Jarmila Novotna, Donna Elvira, and Bidu Sayao, Zerlina. Ezio Pinza sang the Don; James Melton was Ottavio; Norman Cordon, a last-minute substitute for Nicola Moscova as the Commendatore; Louis D'Angelo, Masetto, and Salvatore Baccaloni, Leporello. Bruno Walter conducted. N.

The Final 'Götterdämmerung'

The third and last 'Götterdämmerung' of the season on the evening of March 9, brought to a close the special 'Ring' cycle. All the singers in the cast were familiar in their roles. Helen Traubel was Brünnhilde, singing magnificently, and Kerstin Thorborg, Waltraute, who both sang and acted with unusual force. Lauritz Melchior was Siegfried and save for one slip in the final act, sang well. Alexander Kipnis was Hagen, and Herbert Janssen, Gunther; Irene Jessner sang Gutrun. The Rhinemaidens were Eleanor Steber, Irra Petina and

Helen Olheim, and the Norns, Margaret Harshaw, who displayed a luscious, splendid tone; Mary Van Kirk and Doris Doree. The Two Vassals were John Dudley and Wilfred Engelmann. Erich Leinsdorf conducted. The house was sold out even to the available standing room. H.

Albanese and Martini in 'Bohème'

Licia Albanese and Nino Martini were the young couple in Left Bank gaieties and sorrows when 'La Bohème' was given on the evening of March 10. Also involved in the lively proceedings were Francesco Valentino, Norman Cordon, Frances Greer and Salvatore Baccaloni. Cesare Sodero conducted. F.

Beecham Conducts 'Manon'

Sir Thomas Beecham again was in the pit for the season's last representation of 'Manon' on the evening of March 11. Jarmila Novotna sang the title role with Charles Kullman opposite her as Des Grieux. John Brownlee was Lescaut and Norman Cordon was the old Count. Other participants were Alessio De Paolis, George Cehanovsky, Frances Greer, Maxine

Stellman, Lucille Browning, John Dudley, Wilfred Engelmann and May Savage. R.

Martinelli Sings Don Alvaro

Giovanni Martinelli sang Don Alvaro for the first time this season in the performance of 'La Forza del Destino' on the evening of March 12. Mr. Martinelli was close to the top of his vocal form during most of his scenes and he made of Don Alvaro a dramatic and veritable character. Others in the cast were Zinka Milanov as Leonora, Leonard Warren as Don Carlos, Ezio Pinza as the Abbott, Irra Petina as Preziosilla and Salvatore Baccaloni as Father Melitone. The orchestra, it should be noted, turned in a brilliant performance of the overture. Bruno Walter conducted. E.

Thorborg Sings Azucena

The fourth performance of 'Il Trovatore' on the afternoon of March 13 marked the first appearance in New York of Kerstin Thorborg as Azucena. The contralto was in excellent form throughout, overcoming an initial nervousness. (Continued on page 25)

Winners Chosen in Opera Air Auditions

(Continued from page 3) Thur W. Steudel made the presentations on behalf of the sponsor, the Sherwin-Williams Company, of which he is president, and each of the winners sang in the course of the program. Later that evening the four, appearing for the first time as members of the company, took part in the regular Sunday night opera concert at the Metropolitan. Milton Cross introduced them to the audience.

These young singers were chosen from six finalists in the national competition which had more than 600 entrants in the preliminaries, and they increased to twenty the number of American singers brought to the roster of the Metropolitan by way of the radio audition contests which have now concluded their eighth year.

Judges of the contest were Edward Johnson, general manager of the Metropolitan; Edward Ziegler and Earle R. Lewis, assistant managers; John Erskine, former head of the Juilliard Institute, and Wilfred Pelletier, Metropolitan conductor who is also general director of the Auditions of the Air and conducts the broadcasts.

Departing from custom, the judges announced that another finalist, Regina Resnik, soprano of New York City, who was unable to return from Mexico in time for the

final broadcasts, will receive a special private audition later.

Seventeen years old, Miss Munsel is the youngest winner in the history of the series. She is the daughter of A. J. Munsel, a Spokane dentist. At the suggestion of Frank LaForge, she came East to study and has been a pupil of William Herman, Giacomo Spadoni and Frank St. Leger.

A music teacher in Nashville, Tenn., after hearing Miss Johnson sing, persuaded a local newspaper to raise a trust fund for her musical education. After radio appearances in Nashville, she was brought to New York by the National Broadcasting Company. She has been studying opera here and has been heard with the New Opera Company.

Before he went to the Philadelphia Academy of Vocal Arts, Mr. Pease was a lawyer in Indiana. He made his debut as Mephistopheles in 'Faust' with the Philadelphia Opera Company. He has appeared at the Berkshire Music Center under the direction of Serge Koussevitzky.

Mr. Baker received his early training in Passaic, N. J., his home town, and sang in church choirs there as well as in New York. He has been heard on the air and in concert and last season sang with the New Opera Company.



Irene Jessner



Frederick Jagel



Richard Bonelli Gerhard Pechner



Francesco Valentino Charles Kullman



John Brownlee Giovanni Martinelli

SINGERS HEARD in FINAL SUBSCRIPTION WEEKS

MEPHISTO'S MUSINGS



Dear Musical America:

Right off the bat, let me ask you if you have written your little piece on the battle of the century? I am not referring to Kharkoff, Smolensk, Gaudalcanal, Buna-Gona or the Mareth Line, but to the New York Philharmonic-Symphony.

What with the re-printing as "dodgers," to be circulated among musicians and concert patrons generally, of at least two of the articles on the subject that have appeared in Manhattan's newspapers, everybody ought to be "in the know" by this time.

And then the radio has been called into play to advise even those who weren't sure whether the Phil-Sym is conducted by Duke Ellington or Paul Whiteman what it is that the whole future of justice, fair play, the rights of man and a good ensemble depends upon.

If I am rightly informed about a broadcast by the chairman of the players' committee—himself one of fourteen whose contracts are not to be renewed—all that the fourteen really want is for Dr. Rodzinski to give them another once-over before dropping them. In other words, if they can play through next season, then the new musical director should know all about them and if he continues to think the orchestra can do better without them, well and good.

Mind you, I enjoy a good rumpus too much to want to take sides. But any one of my readers who would like to get into this free-for-all pronto might point out that Dr. Rodzinski has conducted the Philharmonic-Symphony in other years, either in Carnegie Hall or at the Lewisohn Stadium, and might express some very polite doubts about assertions that he did not even know the playing abilities of the men he recommended for elimination from the ensemble.

Anyway, we were talking about those "dodgers." The first, a re-print of an article in George E. Sokolsky's 'These Days', was taken from the New York *Sun*. It was headed 'Petrillo Must Laugh'. Philharmonic subscribers were handed copies of it as they entered Carnegie Hall. Since it favored the players' side of the case, we may guess that they or their friends had something to do with its re-printing and its distribution. It slammed

the management and "the Toscanini clique of critics". In attacking the hiring of "a flock of guest conductors" it asserted that "whoever was responsible for all this showmanship forgot that this orchestra consisted of artists and not slot machines in an automat." Aside from speaking a good word for John Barbirolli, the article assailed the Philharmonic for not giving an American conductor a chance at the time it was hard put to find a successor to Toscanini.

Then came Dodger No. 2. It was a re-print of a Sunday article by Olin Downes in the New York *Times* and copies of it were readily obtainable around Steinway Hall, within elevator distance of the offices of the Philharmonic-Symphony. Some pertinent facts and figures from the Downes article were quoted in your editorial in the last issue of *MUSICAL AMERICA*. Citing the plentiful changes which Serge Koussevitzky made in the Boston Symphony, Mr. Downes concluded with these lines:

"The results speak for themselves. There is no other way for an orchestra to progress and achieve its ends."

* * *

In a Saturday article, 'Critics and the Philharmonic', published in the *Sun*, Oscar Thompson took up Mr. Sokolsky's pointed question, "Why not an American conductor?" "There is no conceivable critical objection to American conductors, as such," he replied. But he added that "it ought to be obvious that any American conductor who might have been chosen as chief conductor of the Philharmonic-Symphony at the time Mr. Barbirolli was chosen would have been an experiment," and, as he had previously stated, if the Philharmonic came to something like disaster this was because it experimented when it could not afford to experiment. "Several American conductors were much better known," he concedes, "than Mr. Barbirolli, by reason of concerts at the Stadium or on the air. But this was possibly to their disadvantage, in that they had no such freedom from past prejudices against them as had Mr. Barbirolli." The Philharmonic-Symphony gambled on Barbirolli. It did not gamble on an American.

* * *

And now, shall I tell you what I have just heard as "the low down" about how the Philharmonic's internal troubles really all began? It is a tale of the "believe it or not" variety. Out in Cleveland, I understand, a special bell device has been used in tuning the orchestra. The A of the oboe has determined the pitch for the New York ensemble. At the very first rehearsal of Dr. Rodzinski's most recent engagement with the Philharmonic he is said to have used the Cleveland device. Then, so runs the tale, Bruno Labate, the solo oboist, popped to his feet and exclaimed: "Maestro, I give the pitch in this orchestra." What the conductor said in reply has been variously reported, but in effect it was that "from now on" things wouldn't be the same at all. Any and all denials, corrections, additions, retractions or even confirmations will be gladly received.

* * *

The Minneapolis Symphony has

just completed a fabulous tour of forty-one concerts — fabulous in these days of restricted travel. In all but one case, railroad co-operation was wonderful, says Arthur J. Gaines, manager, but that one provided some excitement. No coaches were available from Atlanta to Birmingham and the men straggled into regular cars as best they could, sitting in the aisles on suitcases. A gentle reminder from Mr. Gaines brought a prompt assurance of a coach from Birmingham to Tuscaloosa, and sure enough it was ready. But what a coach! Every window heavily barred with iron. The men learned, somewhat to their dismay, that this was a former prison coach,

'Manon' at the Metropolitan, Sir Thomas, presiding in the pit, let his voice out high, wide and handsome, singing along at a great rate. It was an entirely spontaneous accompaniment of the orchestra and even of some of the singers, which amounted to a curious duet effect in some passages and which could be clearly heard way back in the wings. Some of the singers waiting there for their cues remarked it, and determined to josh the conductor about it. At a party after the opera, one of them said,

"You were in fine voice tonight, Sir Thomas."

"Well, *somebody* had to sing the b . . . y opera!" snapped the Brit-

SCHERZANDO SKETCHES

By George J. Hager

No. 135



"I told you fellows not to put 'em in the bomb racks!"

used to convey desperadoes from Atlanta to Alcatraz. "We always feared that the jail would catch up with us some time," laughed Mr. Gaines, "and there we were!" The theme melody for that trip was undoubtedly 'The Prisoner's Song'.

* * *

Remember what I said last time about historical data? Here is a letter in point:

Dear Mephisto—

If your anonymous correspondent who asserts so confidently that because Verdi refused to promise the roles of Iago and Falstaff to Victor Maurel in writing, he "most definitely" did not write these roles for him, will read thoughtfully the relevant chapters in Francis Toye's excellent life of Verdi and also Maurel's "Dix Ans de Carrière", he will be (I hope) less dogmatic in his utterance. For information in regard to the first production of "Aida", I refer him again to Toye.

FRANCIS ROGERS

So, pick your authority—Toye or Verdi's letters!

* * *

You can always count on Sir Thomas Beecham (who I privately suspect desires to be known as "the George Bernard Shaw of music") to supply choice morsels of witticism at regular intervals. His *mots* may be of the retort uncourteous variety, his tongue being sharper than the sword, but at least they make good hearing—and repeating. Here are the latest draughts from his miraculous pitcher of repartee.

During a recent performance of

isher, slaying his opponent with one deadly stroke and defying the Will Hays censorship office. (You may recall that Mr. Hays recently elided a couple of such bad words from the American sound track for Noel Coward's film, 'In Which We Serve.' Sir Thomas is not afrighted therat.)

The second yarn might create what is diplomatically known as an "incident," but I take the risk, saying only that Sir Thomas is alleged to have uttered the words in question.

During the initial uncertainty whether taxis should or should not accept passengers bound for amusement centers when gas rationing set in, Sir Thomas popped into a cab one night and asked to be delivered to the 39th Street entrance of the Metropolitan Opera. The driver demurred.

"Can't take you there, sir," he said.

"And why not?" demanded Sir Thomas haughtily.

"Not allowed. It's a place for amusement."

"My dear man," drawled the incorrigible Britisher, "you have been grossly misinformed. It is"—his voice rising in pitch and intensity—"a mad house, run by old women!"

Meaning whom? gleefully expostulates your

Mephisto

ORCHESTRAS: Barbirolli Leads Last Philharmonic Concert

JOHN BARBIROLI made his final appearances with the New York Philharmonic-Symphony in the fortnight, conducting a list which had Nadia Reisenberg as piano soloist in Scriabin and Debussy works, and two programs at which Cpl. Edward Kilenyi played the Liszt Piano Concerto in E Flat. Tchaikovsky's Fifth Symphony was the last work directed by Mr. Barbirolli as he said farewell to the orchestra and a Sunday audience. Efrem Kurtz began his two-week tenure on March 10, conducting the first concert performance in New York of Kabalevsky's Second Symphony and the Society's first hearing of Walton's Comedy Overture, 'Scapino'. Efrem Zimbalist was soloist on two programs, playing the Beethoven and Tchaikovsky violin concertos. The Boston Symphony under Serge Koussevitzky paid its regular visit, playing Roy Harris's Fifth Symphony at one event and having Alexander Borovsky as soloist in Prokofieff's Third Piano Concerto at the other. Joseph Szigeti was soloist with the Philadelphia Orchestra under Eugene Ormandy. Leopold Stokowski gave the premiere of Prokofieff's epic cantata, 'Alexander Nevsky', with Jennie Tourel as soloist, and at another NBC Symphony concert played novelties by Morton Gould. The National Orchestral Association under Leon Barzin gave two performances of choral works by Schubert and Ropartz and accompanied Clarence Adler in another of the Mozart Concerto series. Wanda Landowska appeared with a chamber orchestra under Herman Adler in harpsichord and piano works.

Barbirolli Revives a Late Scriabin and an Early Debussy Work

New York Philharmonic-Symphony, John Barbirolli, conducting. Soloist: Nadia Reisenberg, pianist. Carnegie Hall, March 4, evening:

Overture to 'Oberon'.....Weber
Scherzo from Music to
'A Midsummer Night's
Dream'.....Mendelssohn
'Prometheus: The Poem of Fire', Op.
60, for orchestra and piano...Scriabin
Fantasie, for piano and orchestra
Debussy
Variations on an Original Theme
'(Enigma)', Op. 36.....Elgar

On his last Thursday evening program, Mr. Barbirolli featured two works long-neglected, but comprehensibly so, by much-discussed new-path-seekers of their day, the Scriabin 'Prometheus', which marked the peak of the Russian musical mystic's evolution in concrete expression, and the Debussy Fantasie, a product of the period of the great French Impressionist's first uncryallized out-reachings towards emancipation from the traditional.

The net impression created by the 'Poem of Fire' on this renewal of acquaintance with the work that was to have been followed by an expansively planned but never achieved 'Mystery', representing a perfect synthesis of the arts used in the service of religion, was amazement that it could ever have set tongues wagging controversially as it did at the time of its first performances. The instrumentation, it is true, is resourcefully devised for opulently colorful sonorities, but the thematic material now seems of trifling significance. In other words, it deals with rather sickly fire. The color keyboard conceived by Scriabin and employed at some of its first hearings, including the New York premiere, was not used nor was it missed, but the piano part was played admirably by Mme. Reisenberg. The suavely and, for the most part, conventionally flowing music of the youthful Debussy, with but the vaguest foreshadowings of the composer's eventual development, comes perilously close to sounding anaemic to present-day ears. Mme. Reisenberg played the piano part of it, too, sympathetically and with technical proficiency, if not too imaginatively.

Mr. Barbirolli again gave of his best in the 'Enigma' Variations, one of his justly acclaimed war-horses, and led his men through a finely gauged reading of the Weber overture and a rather heavy-footed performance of the Mendelssohn scherzo.

C.

Kilenyi Plays Under Barbirolli

N. Y. Philharmonic-Symphony, John Barbirolli conductor, Edward Kilenyi,

pianist, soloist. Carnegie Hall, March 7, afternoon.

Fantasia and Fugue on
'O Susanna'.....Cailliet
Concerto for Piano in E
Flat, No. 1.....Liszt
Symphony in E Minor,
No. 5, Op. 64.....Tchaikovsky

Mr. Barbirolli made his farewell appearance with the N. Y. Philharmonic-Symphony on the occasion, receiving a maximum of cooperation from the orchestra in the presentation of his final program. The conductor's best work has always been in support of a soloist, and Corporal Kilenyi was backed by a well balanced and musicianly performance of the orchestral score in Liszt's Concerto. The soloist gave a fluent and sympathetic reading. The style was authentic, though something lacking in bravura; the fingering accurate; and the tone full and sonorous.

Cailliet's Fantasia and Fugue on 'O Susanna' boasted some interesting instrumentation and some clever devices, but was not particularly noteworthy for its ideas. The reading of the Tchaikovsky Fifth was straightforward and traditional.

The same program was given at the popular student's concert on the preceding evening with the addition of a first performance by the Society of Paul Creston's tone poem, 'Threnody', heard before here at Lewisohn Stadium.

K.

Kurtz Takes Baton

New York Philharmonic-Symphony, Efrem Kurtz conducting. Efrem Zimbalist, violinist, soloist. Carnegie Hall, March 10, evening:

Prelude and Allegro (Arr.
by Milhaud).....Couperin
(First time by the Society)
Symphony No. 2.....Kabalevsky
(First Concert performance
in New York)
Concerto for Violin and
Orchestra in D.....Beethoven
Mr. Zimbalist
'Scapino: A Comedy Overture'...Walton
(First time by the Society)

Mr. Kurtz has conducted these players before at the summer stadium concerts, but this was his first appearance in the regular winter subscription series. To summarize his work, as observed at this "debut," one could say that he is a better conductor than he is a program-maker, and that he is a better accompanist than he is a "solo" interpreter. His future appearances may nullify this judgment, but it seemed evident in this performance that his long experience as a ballet conductor is the principal basis of his symphonic technique. By that token, his collaboration with Mr. Zimbalist in the Beetho-



Nadia Reisenberg Cpl. Edward Kilenyi



Efrem Kurtz



Joseph Szigeti Efrem Zimbalist

ven Concerto was the high point of the evening, so far as the orchestra was concerned, and was an example of fine coordination. He knows what accompaniment means.

Mr. Kurtz brings a tremendous amount of energy and enthusiasm to his performances. He knows the details of his scores thoroughly, although he does not go to sleep over them, and he has a concise beat which eliminates any possibility of vagueness in the orchestra. After the concerto accompaniment, his best realization was the Kabalevsky Symphony, a vigorous, well-defined and quasi-modern work with many obligations to Russian music of the romantic past, notably that of Rimsky-Korsakoff. The 'Comedy Overture' is a mere reiteration of satiric ideas which Walton voiced much better in his 'Façade', and Mr. Kurtz misconstrued it by playing it too loud and pounding the phrase line too heavily. The Couperin work was tastefully and interestingly arranged and brilliantly played.

For his part, Mr. Zimbalist was at all times the serene, polished virtuoso. His was a familiar interpretation of a thrice-familiar concerto. Sometimes the music lacked momentum, and thus lost continuity, as in the Larghetto, and there could have been a sharper delineation of figures in several instances. But it is late in the day to pick a bone with a musician of Mr. Zimbalist's experience and distinction. He received many rounds of applause which he shared with the orchestra.

E.

Zimbalist Plays With Philharmonic

New York Philharmonic-Symphony, Efrem Kurtz conducting. Soloist: Efrem Zimbalist, violinist. Carnegie Hall, March 14, afternoon:

Symphony in G, No. 13.....Haydn
'Scapino', a Comedy
Overture.....William Walton
Concerto in D, Op. 35,
for violin and orchestra...Tchaikovsky
'Grand Galop Chromatique'Liszt-Byrns

The feature of this concert of most soul-satisfying enjoyment was Mr. Zimbalist's playing of the Tchaikovsky concerto. It was a reading of notably fine tonal and structural balance, lyrically suave and dramatically intense, bearing at every stage the stamp of authoritative mastery of interpretation as well as technique. The audience acclaimed the artist demonstratively in recalling him repeatedly to bow.

The novelty of the program was the arrangement for orchestra of the Liszt 'Grand Galop' made by Harold Byrns, who avowedly "tried to give the work a blaring orchestral garb so as to emphasize, by means of the modern orchestra, the clap-trap style of the composition" and has succeeded signal in this undertaking. It is to be hoped that this first performance will be permitted to be the last, even though there seemed to be a good many in the audience to whose taste it made a strong appeal. A spirited performance of this tawdry bauble closed a concert that began with a performance

of the Haydn symphony that needed tonal clarification and finer adjustment of the balance of the parts. C.

Szigeti Plays Two Concertos with the Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting. Assisting artist: Joseph Szigeti, violinist. Carnegie Hall, March 9, evening:

Concerto Grosso No. 12, in B Minor,
Op. 6.....Handel
Concerto No. 5, in A, K. 219, for violin
and orchestra.....Mozart
Concerto in D, Op. 19, for violin and
orchestra.....Prokofieff
'Till Eulenspiegel's Merry Franks',
Op. 28Strauss

The Philadelphia band and its patrons alike had an unusually happy evening on this occasion. Mr. Szigeti was in his best form and with the understanding cooperation of Mr. Ormandy and the orchestra gave memorable performances of two concertos antipodal in style. In the Mozart work there was enchanting beauty of tone, as there was the most sensitive moulding of phrases, along with a refreshingly spontaneous response to every measure of the music, an elegance of style and a commanding sense of tonal and structural proportion.

It was an intriguing experience to hear again the Prokofieff concerto, written as far back as 1913, and to detect afresh in the opening Andantino and the closing Moderato a certain Scriabin influence which the Russian modernist so early left behind him. These movements were none the less interesting for that influence, which threw the more characteristically crisp and piquant writing in the Scherzo into sharper relief. Mr. Szigeti received an ovation.

The Handel Concerto Grosso was given in Mr. Ormandy's transcription of it for full modern orchestra, which naturally expands the tonal framework of the original score even if it cannot further ennoble music that is among the most inherently noble of the composer's orchestral work. Music of sublime dignity and richness and breadth as it is, it provided the orchestra with a most grateful opportunity for a lavish outpouring of golden tone,

(Continued on page 23)

SOLOISTS APPEAR WITH SYMPHONY

Barlow and Barbirolli Are Guest Conductors—New Works Presented

CHICAGO, March 20.—Howard Barlow was guest conductor with the Chicago Symphony in Orchestra Hall for its afternoon concert on March 9, and the subscription concerts on March 11 and 12. Carroll Glenn, violinist, was soloist at the afternoon concert and Arnaldo Estrella, Brazilian pianist, the soloist for the subscription concerts.

Overture to 'Le Roi d'Ys'.....Lalo
Concerto for Violin, Op. 35....Tchaikovsky
'Marco Takes a Walk,' Op. 25....Taylor
'Death and Transfiguration,' Op. 24
Strauss

Miss Glenn's playing of the Tchaikovsky's Concerto had brilliance and warmth. Mr. Barlow's conducting was restrained and unobtrusive, and the orchestra followed him with well-tuned clarity. The Deems Taylor variations, 'Marco Takes A Walk', heard for the first time, were imaginative bits of color, skillfully portrayed by the orchestra.

Estrella Plays Brazilian Work

The major item of interest in the subscription concerts was Mr. Estrella's debut with his fellow countryman's concerto.

Overture to 'Der Freischütz'.....Weber
Concerto for Piano, No. 2.....Gnattali
Symphony No. 4, E Minor, Op. 98
Brahms

It was somewhat of a let-down, however, as Mr. Estrella seemed a much more capable artist than the concerto revealed. The music was rambling and incoherent in structure. The pianist endeavored to the best of his ability to make it sound interesting. Its sensitized swing idiom did not seem properly deserving of performance by the orchestra. It was not by any means a happy choice for a debut performance.

Mr. Barlow's conducting of the Brahms Symphony was sturdy and forthright. The outline was clear but the sustained inner excitement usually engendered in its interpretation was lacking.

Miss Glenn was also the soloist at the March 4 and 5 concerts, Hans Lange, conductor.

Fantasy for a Musical Clock, K. V. 608
Mozart
(Transcribed for Orchestra by Eric
Werner)
Symphony No. 1, in C.....Bizet
Concerto for Violin in D, Op. 61
Beethoven

Miss Glenn's interpretation of the Beethoven Concerto had mastery, color and fluidity. The Bizet Symphony and the Mozart Fantasy were given by Mr. Lange with well-contrasted color and brilliance.

February was an interesting month for Chicago Symphony patrons. John Barbirolli was guest conductor for the subscription concerts on Feb. 4 and 5 in Orchestra Hall.

Overture to 'L'Italiana in Algeri'
Rossini
Adagietto, from Symphony No. 5, C
Sharp MinorMahler
Suite No. 1, 'Descobrimento do Brasil'
Villa-Lobos
Symphony, G Minor K. 183.....Mozart
'La Mer'Debussy

Ville-Lobos's 'Discovery of Brazil' was the special item of interest, having its first hearing in Chicago. The strongly nationalistic feeling and vibrant coloration were brought sharply into focus by Mr. Barbirolli. Sincerity and a deep regard for each composer's music characterized Mr. Barbirolli's conducting of the well-balanced program.

Robert Quick, first violinist of the

Chicago

By CHARLES QUINT

orchestra, was soloist at the concert on Feb. 9, Hans Lange, conductor.

Overture, 'Fingal's Cave,' Op. 26
Mendelssohn
Symphony, D, K. 385.....Mozart
Concerto for Violin, A Minor, Op. 82
Glazounoff
Five Symphonic Etudes, Based on the
American Folk-Song, 'El-A-Noy'
Mueller
'Daphnis et Chloé' Suite No. 2....Ravel

Mr. Quick's vehicle, the Glazounoff Concerto, served excellently to display his warmth of feeling, subtle phrasing and genuine artistry. Mr. Lange gave a particularly lively orchestral interpretation of Florian F. Mueller's 'El-A-Noy', Symphonic Etudes. It had diverting contrasts and was played with zest. A dynamic reading of the Orchestral Fragments from Ravel's 'Daphnis et Chloé', closed the program.

The orchestra rose to its feet, the audience quickly following suit as Sergei Rachmaninoff walked upon the stage on Feb. 11. The program also heard on Feb. 12 included:

Overture, 'Leone,' No. 3....Beethoven
Concerto for Piano, No. 1 in C, Op. 15
Beethoven
Fantasia on a Theme by Thomas Tallis
Williams
Rhapsody on a Theme of Paganini, Op.
43Rachmaninoff

Rachmaninoff's playing had breadth and vision. Mr. Lange gave magnificent support and the result was a breath-taking experience. After intermission, the pianist returned to play his Rhapsody on a Theme of Paganini, extracting its full measure of diabolic content.

Stock's Concerto Heard

John Weicher, concert master, chose Dr. Frederick Stock's Concerto for his solo appearances at the concerts on Feb. 18 and 19, Mr. Lange conducting.

'Academic Festival' Overture, Op. 80
Brahms
Concerto for Violin, D Minor.....Stock
Symphony No. 1, Op. 10....Shostakovich

Mr. Weicher's playing had the dignity and restraint necessary to evaluate this concerto. It was difficult music, expertly played but without undue display. Mr. Lange gave unusually appreciative support. The Shostakovich Symphony had all the requisite fire and abandon to make it a tingling exhilarating experience.

The important work on the after-

noon of Feb. 23 was Beethoven's Symphony No. 7.

Overture to 'Euryanthe'.....Weber
Suite from the Ballet, 'L'Oiseau de Feu'
Stravinsky
Symphony No. 7, A Major, Op. 92
Beethoven

The orchestra was in superb shape for this performance and Mr. Lange guided it with a clear, concise line handled in a broad sweep greatly enhancing its beauty. "Delightful" can best describe the exquisiteness of the Stravinsky 'Fire-Bird' music.

Eugenia Buxton, pianist, played the Rachmaninoff Concerto No. 2, at the subscription concerts on Feb. 25 and 26.

Sinfonia for Double Orchestra, D, Op.
18, No. 3.....Christopher Bach
Symphony No. 8, B Minor ('Unfinished')
Schubert
Concerto for Piano, No. 2, C Minor, 18
Rachmaninoff
Suite from the Ballet, 'L'Oiseau de Feu'
Stravinsky

Her interpretation had vitality and scope. The orchestra gave excellent support and Mr. Lange co-ordinated all forces with expert ease.

OPERA GROUPS HEARD

Chicago Artists and Negro Guild Give Italian Works

CHICAGO, March 20.—The Chicago Artists' Association presented Muriel Landers, soprano, and Julie Fitzgerald, mezzo-soprano, in costume, in the second act from Puccini's opera, 'Madame Butterfly', on Feb. 16, in Curtiss Hall, with Dino Bigalli, accompanist. Others appearing on the program included Ilma Bayle, soprano; Marilyn Babel, pianist, and a ballet group from the Mirova studio. Edith Mason, soprano, was the guest of honor.

The Chicago Negro Opera Guild repeated its successful presentation of Verdi's 'Aida', given first early in the Fall of 1942, with Leo Kopp conducting authoritatively. The cast was practically unchanged from the first performance, La Julie Rhea, as Aida, taking first honors. Napoleon Reed and Thelma Wade Brown were again the Radames and Amneris, William Franklin, Amonasro; Jackson Smith, Ramfis; Shelby Nichols, the King,

and Maurice Cooper, the Messenger. Dances were arranged by the Sadie Bruce corps de ballet.

MANY ARTISTS GIVE RECITALS

Zimbalist, Novaes, Eddy and Rubinstein Lead Month's Concert Schedule

CHICAGO, March 20.—Efrem Zimbalist, violinist, with Vladimir Sokoloff at the piano, gave a recital in Orchestra Hall on March 7, in a program of favorites long associated with his name. His playing had superb finish and beauty, enhanced with warm, colorful tone.

Jean Olds, contralto, appeared in debut recital in Kimball Hall on March 9, with Robert Reuter as accompanist. Her program included groups of songs by Brahms and Wolf, d'Indy's 'Madril', Chausson's 'Le Temps de Lilas', and songs by Mussorgsky, Gretchaninoff, Ganz, Hageman, and others.

On the same evening, Guiomar Novaes, pianist, appeared in Orchestra Hall, as the fifth attraction in the Musical Arts Piano Series presented by the Adult Education Council. Her program included the twenty-four Chopin Preludes, Cesar Franck's Prelude, Choral and Fugue, Toccata in D by Bach and several modern compositions. Her interpretations had authority coupled with sincere artistry and impeccable technic.

Artur Rubinstein, pianist, was heard in the Civic Opera House on March 14, in a program of dazzling proportions. His playing was breath-taking in sweep and texture. Especially arresting was his Spanish group. That evening, Nelson Eddy, baritone, appeared in the same house, in his annual recital, giving a well-diversified program.

Recitals in February

Rosalyn Tureck, pianist, heard in recital in Orchestra Hall on Feb. 2, in the Adult Education Series, showed keen insight, brilliant technique and a thorough grasp of piano literature in a program of unusual interest.

Lillian Lindsborg, contralto, 1940 winner of the Chicago Artists Association scholarship and also winner of a young Artists Contest of the Society of American Musicians, gave a recital in Kimball Hall on Feb. 8. A program of works by Saint-Saëns, Bruch, Bellini, Purcell, spirituals and a group of Swedish songs, was sung with understanding. Rose Arkansas, soprano, gave a recital in the same hall on Feb. 12.

The Chicago Musical Arts Club presented Jacobeth Kerr, pianist, in recital at the Cordon Club on Feb. 9. An interesting program of works by Scarlatti, Mozart, Chopin, Beethoven, and modern composers, disclosed sensitivity and well poised ability.

Jascha Heifetz, violinist, gave a recital in the Civic Opera House on Feb. 14. A beautifully proportioned program with the fine assistance of Emanuel Bay at the piano, was followed by many encores. In the same house that evening, Jan Kipura, tenor, displayed his usual vocal prowess in a program of wide range and interest.

The Russian Trio gave a recital in the Arts Club on Feb. 2. The program included a trio by Gaspar Cassado and the Schubert Trio No. 1 in B Flat. Moissaye Boguslawski, pianist, gave a recital in Orchestra Hall on Feb. 21. His program was played with discernment and insight.

On Feb. 22, Vladimir Horowitz, pianist, gave one of his finest Chicago recitals. A program of diversified numbers, played with unusual warmth, plus all the known brilliance, gave

(Continued on page 20)



Producing Monteverdi's 'Combattimento'

Hugh Ross (right), organist and choir master at the Church of St. James the Less in Scarsdale, N. Y., and director of the Schola Cantorum, directing the production of Monteverdi's 'Il Combattimento di Tancredi e Clorinda' at the church, one of several recent presentations of the work. Yves Tinayre, baritone narrator, appears above. Nona Schurman is the Clorinda and Lee Sherman the Tancredi.

CONCERTS: Pianist, Soprano and Violinist Make Debuts

PIANISTS once again led the procession through Manhattan's concert halls during the fortnight, as Vladimir Horowitz, Sidney Foster, Hortense Monath, Bernardo Segall and Edna Bockstein gave recitals, Robert Goldsand began a Beethoven series, and eight-year-old Richard Korbel made his debut. There was also a young newcomer among violinists, fourteen-year-old Joseph Rabushka. Other violinists were Emanuel Zetlin and Vilim Simek. Among vocalists were Dorothy Maynor, Lotte Lehmann, who appeared with Bruno Walter at the piano; Rosel Benda and Rashela Jelinek in debuts, and Janet Fairbank, who gave a program of contemporary American songs. As the New Friends of Music ended their season with the Budapest Quartet and Luigi Silva, 'cellist, a series of 'Serenade' concerts was opened at the Museum of Modern Art with new works by Virgil Thomson and Bohuslav Martinu. The original Don Cossacks under Serge Jaroff were heard, and René Le Roy, with Janos Scholz, Sidney Foster and Ralph Kirkpatrick, presented chamber music. Compositions by Camargo Guarnieri, Brazilian musician, were given by the League of Composers with several assisting artists.

Sidney Foster, Pianist

Carnegie Hall, March 1, evening:
Organ Prelude and Fugue in A Minor
Bach-Liszt
Sonata in A Flat, Op. 110...Beethoven
Sonata in B Minor, Op. 58...Chopin
'Evocacion'...Albeniz
'Valse à la Godowsky'...Lugenschmied
Sonata...Norman Dello Joio
'Poissons d'or'; 'La fille au cheveux de lin'; 'L'isle joyeuse'...Debussy

Sidney Foster, the young North Carolina pianist who won the Leventritt award two seasons ago, had two "first performances" on the program of his return recital, the Dello Joio sonata, consisting of a Prelude, Adagio and Allegro, a stark, bare-branched composition of assertive rhythm, and the trivial Lugenschmied waltz, which received the benefits of facile fingers and a feathery fluency.

Highly developed finger dexterity, in fact, and a buoyant energy were among the pianist's most noteworthy assets. They enabled him to negotiate the difficulties of the standard works with an impressive ease and security that asked for a parallel development of interpretative insight and emotional response which one can readily believe a longer experience of life and music will bring to him. At this time his imagination was enkindled most by the latter-day music, the moods of the Albeniz and Debussy pieces being vividly re-created, while the Dello Joio sonata was played with a persuasive ardour of conviction. The audience was of unusually large size for a young artist and correspondingly applauding. C.

Vladimir Horowitz, Pianist

Carnegie Hall, March 2, evening:
Variations Sérieuses, Op. 54. Mendelssohn
Three Sonatas: A Minor, No. 239 (London Edition), F, No. 433, and G, No. 209...Scarlatti
Sonata No. 2, in B Flat Minor, Op. 36
Rachmaninoff

Andante Spianato and Grande Polonaise Brillante, Op. 22; Two Mazurkas C Sharp Minor, Op. 41, No. 4, and F Minor, Op. 7, No. 3; Waltz in A Minor, Op. 34, No. 2; Polonaise in A Flat, Op. 53...Chopin

At this recital Mr. Horowitz reached a new peak of achievement. Not only was his long-famed super-technique again dazzlingly in evidence but



Vladimir Horowitz



Rosel Benda



Joseph Rabushka



Richard Korbel



Sidney Foster and Norman Dello Joio

throughout the evening his playing was kept on a lofty level of imaginative resourcefulness coupled with glowing emotional warmth such as he had never previously so consistently maintained, in the experience of this reviewer in any case.

It was in special homage to the composer in his seventieth year that the place of honor was given to Rachmaninoff's second sonata, and the work, played in a version based by the pianist more upon the original edition of 1913 than the later revised one, received an illuminating performance of the most sincere conviction, even though its material now lacks the gripping potency of some of the composer's other works. The Mendelssohn variations were set forth with an abundance of contrast and the Scarlatti sonatas served as models of tonal grace and delicate etching in a sensitively proportioned framework. Of similarly appropriate proportions were the Chopin mazurkas and waltz, while the E-flat polonaise was marked by aristocratic elegance of treatment. Only the Polonaise in A flat, which lacked something of the heroic and the majestic, did not quite reach the exceptional distinction of the other pieces.

The after-program included Debussy's 'Serenade of the Doll', Liszt's 'Valse oubliée', the Paganini-Liszt 'La Chasse' and the recitalist's own 'Carmen' transcription. C.

Rosel Benda, Soprano (Debut)

Miss Benda's recital in the Town Hall on the afternoon of March 7, was a debut. The singer displayed a voice of undoubted possibilities though not placed so as to realize these to their fullest extent. In singing good head tones, Miss Benda was inclined to use a too boxed-in quality that resulted in lack of variety of tone color. Also, her breath support might have been better.

Billed as a dramatic soprano, the impression left was of a lyric soprano of ample volume. In the three Wagner excerpts offered, 'Dich, Theure Halle', a portion of the last scene of 'Siegfried' and, (of all things to sing with piano accompaniment!) the Immolation from 'Götterdämmerung' the singer's equipment was inadequate for the calibre of the music. They were, however, delivered with intelligence and musicianship. German Lieder were tonally acceptable but not very communicative. There was a rhythmic error in Schumann's 'Widmung' and Brahms's 'Der Schmied' was sung much too fast. An excellent diction added much to the singer's work. Gibner King was the accompanist. H.

Joseph Rabushka, Violinist (Debut)

A profound impression of good things to come when Joseph Rabushka has added a few more years to his tender fourteen was created by the violin playing of this boy in his first public appearance in the Town Hall on the evening of March 12. In addition to secure technique and a sweet, though rather small, tone, young Joseph disclosed an awakening artistic

sense and the beginnings of a deep spiritual feeling for music. His program included the Wieniawski D Minor Concerto, the Vivaldi-Respighi Sonata in D and other works by Schubert, Saint-Saëns and Paganini-Kreisler. Tibor Kozma was the accompanist. E.

Richard Korbel, Pianist (Debut)

An eight-year-old pianist, Richard Korbel, gave his first New York recital on the afternoon of March 13 in the Town Hall. As is generally the case with child prodigies, Richard displayed startling technical command of his instrument for a lad of his years and an immature artistic sense of the music his flying fingers were recreating. Such ponderable works as Bach's organ Prelude and Fugue in C Minor, four sonatas by Scarlatti, and some pieces by Debussy, not to mention Schumann's G Minor Sonata and the 'Kinderszenen' presented no manual difficulties to him. His is a fine talent which may metamorphose into artistry in another ten years. R.

Last of New Friends Series

The final concert in the weekly Sunday afternoon series sponsored by the New Friends of Music this season in Town Hall was given by the Budapest Quartet and Luigi Silva, 'cellist, on Feb. 28. Concluding the organization's exhaustive survey of the chamber music of Bach, Haydn and Schumann, the Budapest ensemble offered Haydn's quartets in B Flat, Op. 76, No. 4 and in G, Op. 77, No. 1, and

Mr. Silva played the Bach Suite No. 5 in C Minor for 'cello alone.

In unanimity of style, tonal blend and smoothness of execution, the Budapest players proved among the best ensemble groups heard this year in the New Friends series. Their performances of the Haydn works were a sensual as well as an esthetic delight. Mr. Silva is a 'cellist's 'cellist. His performance of the technically interesting, though musically arid, Bach suite, in which he used the original phrasings and retuned his instrument to the intervals customary in Bach's time, was an absorbing scholastic exhibit—to 'cellists and Bach students. To the lay music-lover, however, it was dry pedantic stuff, despite the manifest artistry of the player and the considerable quantity of musical erudition which must have gone into its preparation. E.

Don Cossack Chorus

The Don Cossack Chorus, Serge Jaroff, conductor, was heard in Carnegie Hall on the evening of Feb. 28, by a capacity house. The program following the custom of the organization, began with numbers from the Greek Ritual, all beautifully sung with the amazing contrasts of height and depth and variety of dynamics which one is accustomed to at Mr. Jaroff's concerts. There were, later, secular

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Concerts in New York, Mar. 26 through Apr. 10

Carnegie Hall

March 26, afternoon: New York Philharmonic-Symphony
" 27: New York Philharmonic-Symphony
" 28, afternoon: New York Philharmonic-Symphony
" 30: Oratorio Society of New York
" 31: New York Philharmonic-Symphony
April 1: Boston Symphony
" 2, afternoon: New York Philharmonic-Symphony
" 3, afternoon: Boston Symphony
" 3: New York Philharmonic-Symphony
" 4, afternoon: New York Philharmonic-Symphony
" 4, afternoon (5:30): Robert Kitain, violinist
" 6: Philadelphia Orchestra
" 7: Vladimir Horowitz, pianist
" 8: New York Philharmonic-Symphony
" 9, afternoon: New York Philharmonic-Symphony
" 10: Norwegian Memorial Assembly

Carnegie Chamber Hall

March 26: Frances Masin, dancer
" 27: Pupils of Leon Cortilli
" 29: Margit Forssgren, mezzo-soprano
" 31: Robert Goldsand, pianist
April 2: William Craig, pianist
" 4, afternoon: Jeanne Lee, mezzo-soprano
" 7: Robert Goldsand, pianist
" 8: Marinka Gurewich, mezzo-soprano
" 9: Peggy V. Taylor, hand dances
" 10: Pupils of Myrtle Gordon Roberts

Town Hall

March 26: Adolf Busch and Chamber Music Players
March 27: College of St. Elizabeth Glee Club
" 28, afternoon: Leopold Teraspulsky, 'cellist
" 28: Helena Morsztyn, pianist
" 29: Stefan Auber, 'cellist
" 30: Samuel Yaffe, pianist
" 31, afternoon (5:30): Layman's Music Courses
" 31: Town Hall Music Forum
April 1, afternoon (5:30): Layman's Music Courses
" 2: Adolf Busch and Chamber Music Players
" 3, afternoon: Cornell University Chorus and Thelma Emile, pianist
" 3: 'Pique Dame' in Concert Form
" 4, afternoon: Janet Bush, contralto
" 4: Pro Arte Quartet
" 5: Barbara Custance, pianist
" 6: Valentina Vishnevskaya, soprano
" 7, afternoon (5:30): Layman's Music Courses
" 7: Samuel Dushkin, violinist
" 8, afternoon (5:30): Layman's Music Courses
" 8: Harold Haugh, tenor
" 9: Adolf Busch and Chamber Music Players
" 10, afternoon: Dorothy Eustis, pianist
" 10: Helvetia Maennerchor

New York Times Hall

March 28: Lotte Goslar, Leon Varkas and dance ensemble
" 30: Sarah Gorby, contralto

SZIGETI AND ARRAU ASSIST ORMANDY

Violinist Plays Prokofieff Concerto with Orchestra —Creston Work Heard

PHILADELPHIA, March 20.—Prokofieff's Violin Concerto in D, Op. 19, commanded exceptional interest at the Philadelphia Orchestra concerts of March 5, 6 and 8, Eugene Ormandy conducting. The Russian composer's provocative work had a stimulating interpretation; the formidably-difficult solo part being superlatively set forth as to technique and style by Joseph Szigeti. The orchestral score, with its striking features of design and instrumentation posing unusual problems in dynamics and rhythms, was ably directed.

Mr. Szigeti's art was also tastefully exercised in Mozart's Concerto in A, No. 5, and the other works included Handel's Concerto Grosso in B Minor, Op. 6, No. 12, and Richard Strauss's 'Till Eulenspiegel'. Mr. Ormandy employed his own transcription of the Handel composition, amplifying the original scheme of strings and continuo by the addition of wood-winds, brass, and tympani.

Schumann's A Minor Piano Concerto afforded great pleasure at the March 12 and 13 concerts. Here for the first time and enthusiastically received, the Chilean pianist, Claudio Arrau, rendered felicitous treatment to the solo part, advantageously supported by a fine accompaniment under Mr. Ormandy.

Paul Creston's Symphony No. 1, Op. 20, had its initial local readings, conductor and musicians furnishing a convincing exposition of this gifted American composer's essay. Direct in meaning, attractive in melodic and rhythmic patterns, and artfully fabricated, it was cordially accepted. Mr. Creston appeared on the stage to acknowledge the applause.

An entertaining Suite of Scarlatti pieces, selected and deftly transcribed for strings by Harold Byrns, was also new to the orchestra's audiences. Ravel's 'Rhapsodie Espagnole' completed the schedule.

Mr. Arrau was a "surprise soloist" at a youth concert on March 15, turning out a polished performance in Weber's F Minor Concertstück. Eugene Zador's 'Children's Symphony' heard earlier this season again sounded a clever and craftsmanlike job. In addition, Mr. Ormandy listed Beethoven's 'Leonore' Overture No. 3; Tchaikovsky's 'Nutcracker' Suite and Sibelius' 'Finlandia'.

PHILADELPHIA OPERA GROUP GIVES 'PELLEAS'

Levin Conducts Debussy Work —La Scala Company Heard in 'Traviata'

PHILADELPHIA, March 20.—One of the season's major events was entered on the record with the Philadelphia Opera Company's performance of 'Pelleas and Melisande' at the Academy of Music on March 2: a large audience signifying warm approval of an excellently-integrated and musically-rewarding presentation of the Debussy masterpiece under Sylvan Levin's direction. The opera was sung in English, Henry Grafton Chapman's translation of the Maeterlinck text being used and clearly enunciated.

Juanita Carter as Melisande accomplished a sympathetic vocal and dramatic delineation. John Hamill, the Pelleas, provided a consistent interpretation, singing and acting agreeably. Howard Vanderburg's Golaud carried conviction. Leon Lishner, as Arkel, sounded his passages with the

Philadelphia

By WILLIAM E. SMITH



Juanita Carter as Melisande and John Hamill as Pelleas in the Philadelphia Opera Production

requisite breadth and sonority. Completing the cast were: Margaret

Spencer, Ynold; Jean Handzlik, Genevieve, and Joseph Luts, a Physician.

Debussy's rich orchestral score had a reading worthy of its content and color, and the general qualities of the staging, including John Harvey's sets and Helen Stevenson West's costumes, contributed to a gratifying production. Hans Wohlmuth was stage director.

A satisfying performance of Verdi's 'La Traviata' by the Philadelphia La-Scala Opera Company at the Academy of Music on March 3 attracted another of the hall-filling audiences that have been the rule for the organization's bills this season. Giuseppe Bambochek handled the conductorial responsibilities with his customary skill and the principal roles had admirable service. Hilde Reggiani as Violetta received vociferous tributes and equally honored were Bruno Landi, the Alfredo, and Francesco Valentino, new here, in the part of Germont pere.

Other roles engaged Mildred Ippolito, Beatrice Altieri, Francesco Curci, Joseph Crieg, Theodore Bayer, and Walter Stafford. The preludes and orchestral accompaniments were nicely played and William Sena's Ballet afforded color and animation.

his own songs, pleasurable voiced by Virginia Kendrick, contralto.

Continuing the presentation of guest-musicians, the Junto music-association group, Louis Kazze, director, booked Fowler Friedlander, former Toronto Symphony bassoonist, and Ralph Gomberg, oboist, at recent sessions. Both are members of the local U. S. Navy Band. Past weeks also brought piano recitals by Joseph Lockett and Elisabeth Gittlen.

Notable among choral events, Mendelssohn's 'Elijah' engaged the Choral Society of Philadelphia at Drexel Institute Auditorium Feb. 22 under Dr. Henry Gordon Thunder's leadership

and with Elizabeth Benckert, soprano; Thelma Davis, contralto; Frederick Day, tenor, and Ralph S. Birmingham, bass, as principal soloists. Piano and organ accompaniments enlisted Margaret Corliss and Wallace Heatton. Leo Sowerby's 'Forsaken of Men' had an excellent performance under Dr. Alexander McCurdy.

Oscar Levant as pianist and commentator drew a large audience to the Academy of Music, March 9, appearing under Emma Feldman management. Deft playing was the order, the greatest applause attending a round of Gershwin pieces. The date also scheduled a Philadelphia Music Club meeting at the Bellevue-Stratford, the piano ensemble and other members taking part, and an Old York Road Symphony Society concert with Louis Angeloty, conductor, and Lois Hedner, pianist.

Four leading artists of the Philadelphia Opera Company—Helen Bliss, soprano; Jean Handzlek, contralto; John Hamill, tenor, and Howard Vanderburg, baritone—delighted in solo and ensemble numbers at Wanamaker Auditorium, March 10. Simultaneously, at a Beethoven Club recital, Helen Moore, soprano, and Valfrido Patacchi, baritone, Academy of Vocal Arts singers, were heard. Carol York, coloratura soprano, impressed as a fluent soloist at a West Oak Lane Symphony concert, March 11, Dr. Harry J. Peoples conducting, and the Duo Music Club provided a "Reciprocity Program" with singers and pianists from local groups and several New Jersey Clubs. Sylvia Zaremba and Elaine Bittorf, young pianist and harpist, disclosed remarkable talents at a Franklin Institute recital March 14.

Szanto String Quartet Formed

PHILADELPHIA, March 20.—A new addition to Philadelphia's chamber-music organizations is announced in the formation of the Szanto String Quartet. The ensemble, which plans a series of concerts later in the season, consists of Jani Szanto and Jacob Stahl, violins; Erwin Groer, viola, and Thomas Elmer, 'cello. Mr. Szanto and his associates are members of the Philadelphia Musical Academy faculty.

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FALL TERM OPENS OCT. 1ST

Choral Music in the 1700's

(Continued from page 7)

choruses from the Gluck opera were sung, as well, of course, as the Haydn work. A violin Concerto of Jarnowick was played, and the program was concluded with a performance of the Grand Overture from Martini's 'Henry the IVth'. A translation into English of the 'Stabat Mater' was made by the Rev. Dr. Gallaher. The entire concert was two months in preparation.

Baltimore

Going north a little, choral music was not greatly in evidence in Baltimore, though traces appear that there was some. A French couple, Mr. and Mrs. Vermonnet, established a Seminary for Young Ladies in that city in 1793. M. Vermonnet was a music (and fencing) master by profession though to which of the two his skill was more inclined is not made clear. He advertised a concert at his house in March of the same year that he settled in Baltimore and took part in another in July. Many concerts of "vocal and instrumental musick", a phrase constantly recurring in the journals of the time, were given in the last decade of the century, but the vocalizing was confined largely to the work of soloists and entertainers and no lasting choral group apparently was in existence, though a Musical Society is mentioned in 1799.

Philadelphia

Prior to 1785, Philadelphia could not boast of trained choruses to take part in performances of secular music, but in that year Andrew Adgate drew up a plan to establish a "Free School for spreading the knowledge of vocal music" which, in the same year became known as the Uranian Society. The chief clause of the proposal established that the students of the institution were to give twelve vocal concerts a year. In 1787 the school was reorganized as the Uranian Academy of Philadelphia and termed an institution for the express purpose of teaching church music. But under Adgate's leadership Philadelphia had a May Festival, one of the first worthy of the name in America and the father of an illustrious line. It was held at the Reformed German Church on Race Street on May 4 and two extraordinary aspects of the event were the chorus of 230 singers and orchestra of 50 players. William Billings's 'I am the Rose of Sharon', Martini's Grand Overture, five anthems and the 'Hallelujah' Chorus from the 'Messiah' were given, in addition to various orchestral works. The concert was of unusual scope and magnitude for the time and the Philadelphians received it as such. The Uranian Academy gave many more concerts and was active until 1805, but its field narrowed, with Adgate's death in 1793 during a yellow fever epidemic, to the training of one or more particular choirs.

An idea of the diversity of "recitals" of the day and the liberties taken with orthography by the printer's devil, may be gathered from the testimony of a performance given in Philadelphia by Mrs. John Hodgkinson on Jan. 21, 1793.

Her husband was to appear, in 1799, as president of the Anacreontic Society of New York. The program as it was printed:

SONG (By Desire) Primroses deck the green banks side (Bravura) Cease gay seducers (By Desire) Kate of Aberdeen (Italian) I know te mer, bel idol mio
In the course of the evening Mr. Hodgkinson will read Collin's Ode on the Passions, the Three warnings, and Foote's celebrated Prologue on the Impossibility of Pleasing Everybody.

Not far from Philadelphia, in Bethlehem, Pa., a movement was continuing that had begun with the settling of the Moravian brethren in that town in 1741 and that was to make Bethlehem the Bach shrine of America. The story is too well known to go into great detail, but in 1742 a "singstunde" was held and in 1744 a Collegium Musicum was founded whose courses were unusually thorough. The Collegium has been credited with the early performances in America of oratorios, among them, several by Haydn.

New York

Choral music in New York received its first real impulse from William Tuckey who was born in Somersetshire, England, about 1708, and died in Philadelphia on Sept. 14, 1781. The date on which he came to New York is not exactly known, but it was approximately in 1753 when he was appointed by the Rector of Trinity Church to officiate as clerk with an annual salary of twenty-five pounds. (The fee to join the Charleston St. Coecilia Club was thirty-five pounds). Trinity possessed an organ and church music had been cultivated, but a really well-trained choir was needed. A Charity-School had been founded in 1739 in close connection with the church and Tuckey grasped the opportunity. Impressing the Vestry with the necessity of teaching the charity-children, he was voted the use of the school room and vestry room to instruct "his singing scholars" for two nights a week. The result was a choir whose fame extended well outside the boundaries of New York. But in 1756 Tuckey was discharged for refusing "to officiate in time of Divine Service". Though his name disappeared from the vestry minutes, he continued to act as musical instructor in the parish.

That Tuckey, during the period of his service, was active in the behalf of music is obvious from an announcement in the New York Post Boy of Dec. 15, 1755 of a benefit concert in conjunction with William Cobham, musician and dealer in "bear skins, spotted ermine, white and yellow flannels". The concert promised "a variety of select pieces, both vocal and instrumental: the celebrated dialogue between Damon and Chloe composed by Mr. Arne, a two-part song, 'In Praise of a Soldier', by the late famous Mr. Henry Purcell, an Ode on Masonry and a solo on the German flute by Mr. Cobham." The Ode, in all probability was by Tuckey, as it was stated that the

Albert Spalding (Left) with Colonel Stout, a Friend from the Last War, and a Soldier Patient at the Army Hospital near Greenville, S. C., Where the Violinist Gave an Informal Recital after a Community Concert Appearance

work had never been performed in this country, and only once in England.

From 1755 to 1760 performances of vocal music were sporadic and only single entertainers contributed their talents to various concerts but in 1774 appeared the first mention of a Harmonic Society, the gentlemen of which "were pleased to promise their assistance" to a public concert at which Signora Mazzini would sing.

Open-air concerts, which were to have a great popularity, were begun by one John Jones at Ranelagh Gardens; though little choral music was sung at these, individual artists singing alone and in duet and trio were popular. Fireworks were a prominent attraction, though in fairness it must be said that they were apparently subordinated to the music and were displayed between the "acts" of the concerts, and not the reverse. These lasted for four years until Ranelagh Gardens was put up for lease on March 6, 1769.

In the same year, Samuel Francis announced that the Vaux Hall Gardens, modeled on the London Gardens of the same name, had been newly fitted up with "a very good long room convenient for a ball or turtle entertainment" and that vocal and instrumental music would be offered twice a week. A Mr. Leonard announced a concert for the Assembly Room for Feb. 15, 1763, which began with an "Ode on the Restoration of Peace set to music by Mr. Leadbetter, solo part to be sung by Mr. Jackson with proper choruses". A benefit concert for Mr. Harrison was given at the 'Room' on April 12, 1764, when several new songs, one cantata, the song and "grand chorus, Rule Britannia, accompanied with drums and clarinets" were performed.

Tuckey again appears in 1770 when, according to Sonneck, he introduced Handel's 'Messiah' to America at Mr. Burns's Room on Jan. 16 (and not on Jan. 9 in Trinity Church) for the concert was postponed from the original date. The Overture and sixteen excerpts were given.

The British Occupation

With the capture and occupation of the city by Lord Howe and his troops in 1776, the town was regaled with military band concerts and variety entertainments until 1783. At these, Sinfonias of Bach and Haydn were played and soloists appeared, but no choral groups of any size so far as is known, until on Sept. 10, 1780, at MacKenzie's "White Conduit House" a concert was rounded off with the Grand Chorus of the 'Messiah', the orchestra appearing on the stage "properly decorated" for the occasion.



Official Photo, Army Air Forces

The Harmonic Society, previously mentioned, seems to have died a military death during the occupation but approximately in 1786, a Society for promoting vocal music was founded but unfortunately for posterity (and probably for them since they do not appear again), their interest lay only in sacred music.

The St. Cecilia Society was instituted in 1791, but the cultivation of orchestral music was its aim. Sometime in the last decade of the century, a Uranian Musical Society was founded, lasting until 1798, but that was for the cultivation of sacred music. Still another, the Polyhymnia Society, existed in 1799, but little else is known of it.

But the Columbian Anacreontic Society, perhaps a revival, certainly an imitation on American soil of the famous London Society, was founded in 1795, probably by John Hodgkinson, an amiable drinker, said to be irresistible as actor and singer and whom Dunlop of the Anacreontic group called "the soul of our musical societies". Mr. Hodgkinson would recite, seemingly upon the slightest provocation, Collin's 'Ode on the Passions', while another member, J. Hewitt, composed for him music "representative of each passion". Six other gentlemen were known as the Harmonics, but there can be no doubt that the primary purpose of the organization was to sing, for regular concerts were given at Tontine's Coffee House. That the group was, moreover, respectable, is amply attested by the fact that it shared a position in the procession in memory of George Washington on Dec. 31, 1799, with the Philharmonic Society. (No relation to the present organization).

The Philharmonic Society was formed by a merger of the Harmonical Society and the previously mentioned St. Cecilia. The Harmonical was organized on March 17, 1796 for the purpose of "cultivating the knowledge of vocal and instrumental music" and it met on Tuesdays in a variety of places — Little's Tavern, City Hall, Gaultier's Assembly, De la Croix's, Broadway and Vaux Hall. Neither the number of concerts nor programs are mentioned but on Dec. 5 the members met to combine their organization with the St. Cecilia Society under the name of the Philharmonic Society which gave its first annual concert at the Tontine Hotel on Dec. 28, 1800. But the Philharmonic had made its first public appearance in the Washington procession on Dec. 31, 1799, literally balancing upon the turn of a century.

SYMPHONY PLAYS AMERICAN WORKS

Harris Fifth Has Premiere under Koussevitzky— Borovsky Appears

BOSTON, March 20.—The Boston Symphony in its seventeenth program brought Alexander Borovsky as soloist in the Prokofieff Piano Concerto No. 3, preceded by a first performance of Symphony No. 5 by Roy Harris; the program opened with Edward Burlingame Hill's Symphony No. 1, Op. 34. Serge Koussevitzky conducted. Mr. Borovsky gave a brilliant performance of the Prokofieff item, although for the most part it seemed a little unworthy of his talent.

As usual, one might almost say, the Harris opus provoked controversy: again the composer ran the gauntlet of the pro's and the anti's. There are the familiar toyings with fugue and intricate contrapuntal devices; the widespread orchestration which at first hearing seems thin, and not merely thin but feeble; the dependence upon "rugged" themes which alas do not reveal a great deal of originality. In all, this symphony is Roy Harris, which is something, in these days of musical borrowings, but one cannot say that it is Roy Harris at what should be his best. The audience was polite in its applause for the composer who was present. It also gave Mr. Hill an applause greeting following an excellent performance of his work.

For the sixteenth program of the Boston Symphony, Dr. Koussevitzky selected the Vaughan Williams Fantasy on a Theme by Thomas Tallis for double string orchestra, the Schumann Symphony No. 1, Op. 38, and the Berlioz 'Harold in Italy' Symphony, Op. 16, in which Jean Lefranc was the viola soloist. There is something perennially inspiring in the orchestration of the Tallis theme, and so far, it has not begun to pall. It is probable that if our orchestra maintains its perfection in performance, we shall have the pleasure of hearing the work at least once a year. The Schumann and Berlioz items were given in Dr. Koussevitzky's own style, and Mr. Lefranc was roundly applauded for his nice work as soloist.

HANDEL CONCERTO GROSSO HEARD

The eighteenth program brought no new work; in fact it was somewhat conglomerate with the Handel Concerto Grosso, Op. 6, No. 10, set first, followed by the Beethoven Symphony No. 4, Op. 60, and for finale, the Rimsky-Korsakoff 'Scheherazade', Op. 35. Of the three items, this reviewer found the most enjoyment in the Handel, for here was tone at its finest. The 'Scheherazade', however, came off with eclat.

Under the direction of Arthur Fielder, the Boston University Orchestra gave a concert of music almost entirely new to Boston. The list included a

BARITONE HONORED IN PHILADELPHIA

John Brownlee, Baritone of the Metropolitan Opera, Receives a Silver Loving Cup Voted Him by the More than 5,000 Students of the Northeast High School of Philadelphia. From the Left: Dr. Theodore S. Rowland, Principal; Mr. Brownlee; Charles A. Yahn, Director of Assemblies, and Louis Hockel, President of the Student Body.



Boston

By GRACE MAY STUTSMAN

Concerto Grosso, Op. 3, No. 4, by Barsanti, a Sinfonia for Strings by J. F. Peter, a Concertina for Piano and Orchestra by Margaret Starr McLain and the Tone Poem 'Bataan' by Harl McDonald. With the exception of the McLain item it is believed that Bostonians heard the remainder of the numbers for the first time.

The Boston Civic Symphony, conducted by Joseph Wagner, offered its patrons an out of the ordinary evening in cooperation with the Jan Veen Studio Dancers. Such composers as Warlock, Powell, Fucik, Weinberger, Dvorak, Smetana, Bizet, Strauss and Joseph Wagner appeared on the program, which was successfully projected.

SERVICE MEN JOIN IN 'SYMPHONIC JAM'

ARTHUR FIEDLER INAUGURATES CONCERTS BY AND FOR ARMY AND NAVY MUSICIANS

BOSTON, March 20.—It may have started the day the New England Conservatory of Music announced a course in modern jazz; but whatever the inspirational source, Arthur Fiedler has been spurred to a unique undertaking which gives promise of becoming one of the most popular methods by which a Service man with musical inclinations may spend a Sunday afternoon here in Boston.

This newest Fiedler enterprise is a Service Man's "Symphonic Jam" Session. The first one occurred on the afternoon of March 15 in the Service Man's Center on Temple Place, and was attended by twenty-four men . . . and a Service man's wife, admitted because she is an accomplished artist in her own right.

Mr. Fielder's idea is, we believe, an entirely original one, and certainly the first of its kind to be put into actual practice. The Boston Symphony is generously offering the use of music plus an occasional loan of an instrument necessary to complete the orchestral personnel demanded by the musical score. To this end, Rosario Mazzeo, member of the Boston Symphony, has volunteered to act a liaison officer between the would-be player in the "jam" session and Mr. Fiedler, whose job it is to select music suitable for the imposed limitations of his group. This group will probably be subject to constant change, but that need not deter anyone from coming along and having a good time.

Among the Army men who appeared at the first session was Raymond Toubman, first oboist, and it was his

wife, Olivia Silberberg, cellist, now on a scholarship at the New England Conservatory of Music, who was the feminine performer.

Roger Voisin, trumpet player from the Boston Symphony, was the only other "civilian" who came to help out. The Naval Air Base at South Weymouth supplied the concert master in the person of Lewis Zide, and Warrant Officer William Tesson from Fort Devens obligingly took over a first bassoon part, although his instrument is the trombone, while a second bassoon part was played by an alto clarinet. The group played Haydn's Symphony No. 12, some dances from Smetana's 'Bartered Bride' and 'Youth of Hercules' by Saint-Saëns.

SAN CARLO OPERA GIVES FAVORITES

NEW ENGLAND CONSERVATORY REVIVES OFFENBACH WORK —ENSEMBLES HEARD

BOSTON, March 20.—Although Bostonians have not been accorded the glitter of a Metropolitan season of opera, they have heard some excellent opera from the San Carlo Opera Company, Carlo Peroni, the indefatigable, conducting. The performances were given in the Boston Opera House, the sets were good, the costuming good and the singing for the most part,

considerably above average. There was also some good acting, which is not always in evidence in opera. The old favorites were on the bill, 'Aida', 'Carmen', 'Traviata', 'Rigoletto', 'Faust', 'Cavalleria Rusticana' and 'Pagliacci', 'Bohème', 'Martha' and 'Trovatore'.

On the afternoon of Feb. 22, the New England Conservatory of Music Opera School presented with great success excerpts from Verdi's 'Aida', Tchaikovsky's 'Eugene Onegin' and for the first time in Boston in several decades, Offenbach's 'A Marriage by the Lantern'. The performances were under the supervision of Boris Goldovsky and all the scenery was "home-made" under the direction of Will Rapport, who designed both scenery and costumes. Seldom has the Conservatory sponsored so successful an undertaking and the young people of the cast gave promise for the future of opera in this country. Although the school orchestra shows the wear of continued enlistments among the student body, it was of sufficient strength upon this occasion to provide ample support to the singers.

In Jordan Hall, Adolph Busch, violinist, and Rudolph Serkin, pianist, have as usual thrilled a more than capacity audience. Stage seats, lately banned here in Boston, were once more allowed.

The Stradivarius String Quartet has given another enjoyable concert in Jacob Sleeper Hall, offering items by Brahms, Glazounoff, Dohnanyi, Smetana, Hugo Wolf and Dvorak. The Scherzo from the Quartet Op. 15 by Dohnanyi and the Polka from the Smetana Quartet 'Aus Meinem Leben' were especially delightful.

The Society of Early Music presented another of its choice programs at the Women's City Club, featuring Sylvia Marlowe as harpsichordist, Georges Laurent, flutist, and Alfred Zighera, viola de gamba.

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The Metropolitan Season

THERE are new audiences for opera. This was proved beyond question by the capacity attendances at the Metropolitan in the latter part of the season. Night after night and week after week there were standees in such numbers as to recall the Caruso days. Yet there was no Caruso. These large audiences were not drawn by the fame of a particular singer. They represented something different from a craze over a popular idol. Details of the casting had little to do with success at the boxoffice, so far as could be ascertained from the size and character of the crowds in their places when the curtains opened. Opera has been the thing. But not just a particular opera, as has so often been the case in other years.

All types of opera seem to have shared in the new deal. Even the Strauss 'Salomé', which has never had a popular hold, though it has interested a considerable number of musicians as well as some of the curious, seemed to exert a more general appeal than ever before. Mozart's operas fared especially well. Three of them were presented in close proximity to one another, and one, 'The Magic Flute', achieved six performances, placing it among the leaders. 'Le Nozze di Figaro' was heard five times, 'Don Giovanni' three. This record of fourteen Mozart performances might have seemed fantastic in the days when throngs were attracted less for the sake of the music than because of phenomenal voices.

* * *

But a liking for Mozart and Strauss ('Rosenkavalier' was heard four times) did not mean that there was less appeal in the works of Verdi, Wagner, Puccini, Bizet, Gounod, Rossini and the others who through decades have been regarded as much more "popular". Verdi's 'La Traviata' stood first in number of performances; it had seven, if that of the extra week is taken into consideration. Puccini's 'La Bohème' was one of those at the top, as was Bizet's 'Carmen' and another

Verdi favorite, 'Aida'. Wagner led all composers in number of operas given, his record of seven works comparing with Verdi's four, though their total in performances was the same—twenty.

The Metropolitan's achievement of a complete 'Ring' cycle, in addition to performances of 'Tannhäuser', 'Lohengrin' and 'Tristan und Isolde', the last of these a restoration after a year of absence, was an achievement of far-reaching importance in this year of war. Together with the presentation of the Strauss operas, it bespoke the faith of the American people in the art of all mankind, and their conviction that we are fighting the Nazis, not the great immortal art works of the great German composers whose masterpieces are as much ours as they are those of the race that produced them.

* * *

If there were no new or unfamiliar operas, and if the revivals were mostly of works only briefly absent from the repertoire, the record of thirty works produced (to be increased to thirty-one by the Holy Week 'Parsifal') is an enterprising one for a period of seventeen weeks. (The total was twenty-eight for the regular season of sixteen weeks; 'Pagliacci' and 'Cavalleria Rusticana' were added in the post-season week). Moreover, this was a repertoire as varied as it was extensive, with fourteen operas in Italian, nine in German, six in French and one in English. Two of the projected revivals did not materialize—Bellini's 'Norma' and Debussy's 'Pelléas et Mélisande'. But two others, Strauss's 'Salomé' and Pergolesi's 'Serva Padrona' were additions, not on the original list.

Though no sensational new voices were introduced, the various newcomers were fitted neatly into the ensemble. Some of the well-established members of the company were heard to advantage in new roles. The conductor staff was strengthened by the addition of George Szell and Cesare Sodero, each of whom made important contributions. Bruno Walter and Sir Thomas Beecham took on additional burdens. Erich Leinsdorf again had the 'Ring' among his tasks. Lothar Wallerstein assumed a more important place in the stage direction. All told, however, the many fresh faces and fresh enthusiasms in the audiences were of first importance in this war year—the first for the opera of the new scale of lower admission prices.

Change in Pulitzer Award

ON its face, the change announced by those who administer the Pulitzer awards, whereby a prize of \$500 for a composition by a composer of American residence will replace the former scholarship award of \$1,500 would indicate a further recognition of America's musical growing up. Recognition is to be given to achievement, instead of the means being provided to enable aspirants to prepare to achieve. Music is thus to have an annual Pulitzer award similar to those for poetry, the novel, drama and various aspects of journalism. But \$500 is a small sum. Without wishing to look a gift horse in the mouth, composers well may ask: "Why not the original \$1,500?"

WHEREVER there is good music there is harmony. Wherever there is harmony there are good citizens.

—Moore

Personalities



In Muskogee, Okla., Indian Capital of the World, the Baron and Baroness Georg von Trapp, Members of the Old Austrian Nobility and Heads of the Trapp Family Singers, Were Made Honorary Members of the Creek Indian Nation. The Baroness Was Invested with the Title, "Princess Singing Bird", and the Baron, a Former Austrian Naval Commander, Was Dubbed "Chief Rider of the Rivers"

St. Denis—The noted American dancer, Ruth St. Denis is now working on the midnight-to-morning shift in the Douglas Aircraft plant in California. "I think the men who are doing the fighting deserve all we can do for them" said Miss St. Denis.

Slenczynski—The erstwhile piano prodigy, Ruth Slenczynski, celebrated her eighteenth birthday by entering the University of California, her first formal schooling. She is majoring in public speaking with the idea of talking to her audiences on the music she plays.

Bauer—When rain interrupted him in the first movement of the Beethoven 'Emperor' Concerto in a recent outdoor concert with the Miami Symphony, Harold Bauer had the piano moved out of the wet, invited the audience on stage, and played Debussy's 'Gardens in the Rain' and Alkan's 'The Wind' for the appreciative remnant of the listeners.

Lawrence—A message "from an old veteran to a young recruit" to carry on was sent by President Roosevelt to Marjorie Lawrence at a testimonial dinner given the singer at the Town Hall Club recently. The message was read by Basil O'Connor, president of the National Foundation for Infantile Paralysis.

Pelletier—Following the performance of 'Aida' which he conducted at the Metropolitan on March 6, Wilfred Pelletier was honored by his associates by a surprise ceremony on the roof stage marking his twenty-fifth year with the company. He was presented with an illuminated scroll signed by Cornelius Bliss, chairman of the Association and by Lucrezia Bori, chairman of the Opera Guild.

Eddy—Torrential rains in Hollywood upset the filming schedule of Nelson Eddy's first technicolor picture, 'The Phantom of the Opera' for one week while the baritone battled a cold. The final three weeks before Mr. Eddy's concert tour were spent in a hectic and successful effort to complete the picture. Three Sundays and every night until eleven o'clock were working hours and 'The Phantom' was finished at midnight of the last day. Mr. Eddy left at eight the following morning to begin his tour.

DELTA OMICRON OMITS NATIONAL CONVENTION

Board Meets in Detroit to Plan Victory Conference—Adds New Chapter

CINCINNATI, March 20.—The National Board of Delta Omicron held a meeting at the Book Cadillac Hotel in Detroit, Mich., on Feb. 13 and 14. It was decided that no National Convention would be held in 1943, in anticipation of a Victory Conference in 1944. More funds were appropriated for War Bonds.

On Feb. 13, also at the Book Cadillac Hotel, a new chapter of Delta Omicron, Delta Theta Chapter, was installed. The new Chapter is affiliated with Wayne University in Detroit. Esther Cox Karge, national president, officiated at the installation, and was assisted by the other national officers, Blanche Niehaus, vice president, Marie Marty, secretary, Marguerite Buffum, treasurer, and Lela Hanmer, music adviser. Helen Panchuck, Beta Province extension director, acted as chairman of arrangements, and was assisted by Helen Bishop, President of Detroit Alumnae, Margaret Glynn, Beta Province President, and Marie Marti, National Secretary.

On Feb. 21, Martha Lipton, contralto, and winner of the National Federation of Music Clubs Contest was initiated as National Honorary member of Delta Omicron. The initiation took place at South Hall of the Cincinnati Conservatory of Music. Mrs. Lucinda R. Hess, Alpha Province president, officiated at the ceremony, and was assisted by the active members of Alpha chapter. Miss Lipton was heard as soloist with the Matinee Musical Club of Cincinnati.

AMERICAN CHAMBER FESTIVAL PRESENTED

Juilliard School and Society of Music Publishers Give Series in Art Museum

A series of five concerts devoted to American chamber music was presented in the auditorium of the Museum of Modern Art on March 10, 12, 15, 17 and 19, under the joint sponsorship of the Juilliard School of Music and the Society for the Publication of American Music.

Music heard during the festival included: string quartets, by Daniel Gregory Mason, Charles M. Loeffler, Frederick Jacobi, Douglas Moore, Bernard Wagenaar, and Quincy Porter; quintets for various combinations of instruments by David Van Vactor, Roy Harris, Vittorio Giannini, Ulric Cole and David Diamond; a trio by Harold Morris; a violin sonata by Albert Stoessel; 'Ulalume' for baritone, piano and strings by Wendel Diebel, and Tryptych for soprano and string quartet by Arthur Shepherd.

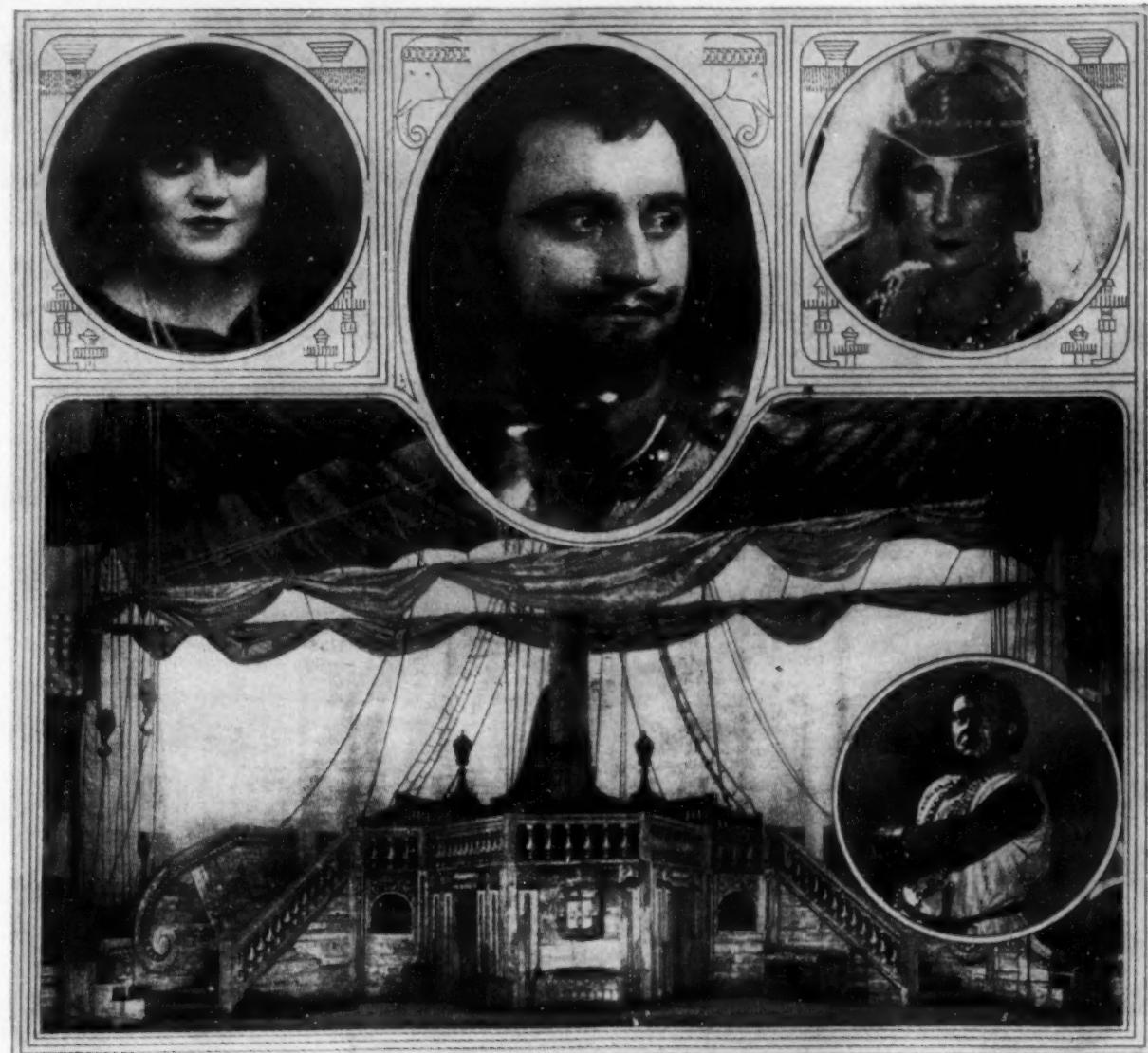
Participating artists were Rena Robbins, Mary Ann Canberg, Kathleen Broer, Bettina Roulier, Mary Miles, Ivan Petroff, Aaron Chaifetz, Andor Toth, Elizabeth Harter, Ralph Hollander, John Fiasca, Ardyth Walker, Dolores Miller, Teruko Hirashika, Nellis Delay, Sylvia Dickler, Shirley Mesmer, Marcia Barbour, Margaret Fountain, Virginia Voigtlander, Betty Yokell, Mary Louise Hobbs, Gorby Zahradnik, Evan Evans, Margaret Pardee, Mr. Diebel, Anahid Ajemian, Ruth Geiger, Richard Anastasio, Louise Giachino and Josephine Kinney.

Boris Sokoloff Inducted

Boris Sokoloff, formerly associated with the Jack Salter Artist Management, is now Private Sokoloff. He reported for duty at Ft. Devens on March 16.

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1923



Views of the Metropolitan Revival of Meyerbeer's 'L'Africaine' After an Absence of Sixteen Years. Above, Rose Ponselle as Selika; Beniamino Gigli as Vasco da Gama; Queena Mario as Inez. Below, One of the Sets Painted by Joseph Urban, Showing the Deck of Don Pedro's Ship. Inset, Giuseppe Danise as Nelusko

PULITZER MUSIC PRIZE

New Award of \$500 Will Be Made for Works in Larger Forms

Awards of Pulitzer prizes this year will include music as well as journalism and letters, it is announced by Dr. Frank D. Fackenthal, provost of Columbia University. Recognition for merit in the field of music up to the present has been given by a scholarship awarded annually to a promising young composer to assist him in further study. The prize in music of \$500 will be awarded for distinguished musical composition in the larger forms of chamber, orchestral, or choral work, or for an operatic work (including ballet), first performed or published by a composer of established residence in the United States.

Dr. Fackenthal's announcement said, in part:

"Believing that the time has now arrived when the cause of American music will be better served by an award for distinguished composition than by continuing the scholarship, inasmuch as there are a number of such opportunities for young composers which did not exist when Joseph Pulitzer made his will, the trustees of the university have exercised their power to modify the regulations governing the awards."

Worth While

Gigli triumphs as Vasco da Gama in Metropolitan's Revival of 'L'Africaine'. Ponselle heard as Selika, Queena Mario as Inez and Danise as Nelusko. Exotic Settings by Urban are a Feature.

1923

Valuable

The original manuscript of 'Home, Sweet Home' has come into the possession of the University of Rochester through the generosity of Hiram W. Sibley of that city.

1923

Panacea for Absenteeism

"Music necessary for the workers" says Charles M. Schwab. "I encourage music in places like Bethlehem and elsewhere because the man who loves music sings at his work, and the singing workers are good workers."

1923

Cheers!

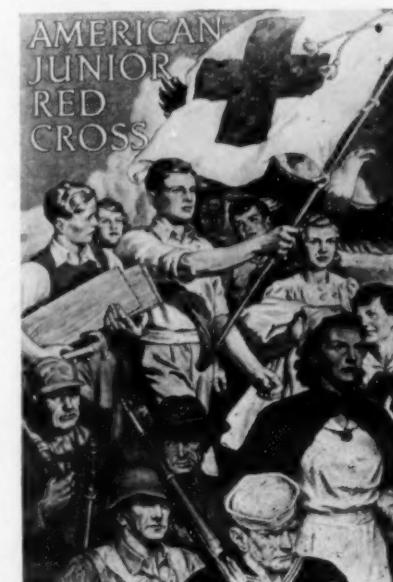
Brilliant Young Soprano Surprises Audience at Schola Cantorum Concert. A new luminary appeared above the musical horizon in the person and voice of one Dusolina Giannini, who substituted

at the tenth if not the eleventh hour for Anna Case.

1923

What Became of It?

Mrs. Caruso Gives Proceeds of Sale of Singer's Costumes to Foundation for the Aid of Deserving Musicians.



CONCERTS: Lehmann and Walter Share Honors

(Continued from page 12)
works and Folk pieces, all of which were hugely enjoyed by the audience, especially some arrangements by Schvedoff. Three arrangements by Mr. Jaroff were also well received. Two young dancers presented some of the exceedingly difficult Folk dances to sung accompaniments, winning a storm of applause. N.

Hortense Monath, Pianist

Hortense Monath, pianist, was heard in a program of much artistic interest in the Town Hall on the evening of March 3. Her selection of weighty music included Beethoven's Sonata in E, Op. 109, Schumann's Fantasia in C, a Bach Toccata in D and Beethoven's Thirty-two Variations in C Minor. Miss Monath has long been known as an able pianist of a highly subjective turn of mind whose performances display much technical authority and a grasp of design and structure which is more analytical than it is musically evocative. The present performance, however, led the hearer to think less of the rather dry, humorless interpretations than of a new warmth that has come into the pianist's tone. It was a saving grace, especially in the Schumann music where the essential romanticism of the piece was saved thereby. E.

Dorothy Maynor, Soprano

Ernst Victor Wolff, at the piano. Carnegie Hall, March 7, evening:

'Crois en mon coeur, Fidèle'.....Benati
Aria: 'Erfüllt ihr himmlischen, goettlichen Flammen', from Cantata No. 1 Bach
'Ave Maria', from 'Otello'; 'Pace, pace, mio Dio', from 'La Forza del Destino' Verdi
'Lorelei'; 'Es muss ein Wunderbares sein'.....Liszt
'Verzagen'; 'Waldeinsamkeit'.....Brahms
'Schlagende Herzen'; 'Heimliche Aufforderung'.....Strauss
'Asie'.....Ravel
'Il pleure dans mon coeur'; 'Chevaux de bois'.....Debussy
'I Hear an Army'.....Barber
'Light, My Light'.....Carpenter
'My Good Lord Done Been Here' arr. by Johnson
'Nobody Knows de Trouble I've Seen' arr. by Brown
'Ride On, Jesus'.....arr. by Dett
This eclectic program, given as a



Hortense Monath

Dorothy Maynor

Bruno Walter

Lotte Lehmann

benefit for Hampton Institute and Lincoln University, afforded Dorothy Maynor the opportunity for a lavish display of the opulent gifts of voice and musical intuition with which she has been so richly endowed. From the start one of her outstanding vocal assets has been a pianissimo of enchanting beauty and on this occasion it was again a source of special delight frequently employed, while her full voice, used rather more sparingly than some of her admirers could have wished, rang out with all its wonted brilliance and vibrancy whenever given opportunity.

If at first some of Miss Maynor's softer tones were somewhat less steady and solidly supported than usual her command of her vocal resources became more confident as the program advanced. The voice was notably pliant and sensitive and the phrasing moulded with especially significant effect in the two Liszt songs, the Brahms 'Waldeinsamkeit', Ravel's 'Asie' and Debussy's 'Il pleure dans mon coeur', and, as a matter of course, 'Nobody Knows de Trouble I've Seen' was delivered with a strictly individual eloquence and tonal charm. In some of the other songs the singer's keen interpretative intelligence seemed to yield precedence to meticulous care in forming tones.

Conspicuous among the encores was the singing of 'Annie Laurie', while the eagerly awaited 'Depuis le jour' from 'Louise' had less than all of its usual distinction at this artist's hands. Ernst Victor Wolff's accompaniments rarely provided adequate support or helped to create the mood of the song. C.

Lotte Lehmann, Soprano

Bruno Walter at the piano. Town Hall, March 14, afternoon.

'Die Junge Nonne', 'An eine Quelle', 'Im Abendrot', 'Die Forelle'.....Schubert
'Minnelied', 'Am Sonntag Morgen', 'Sonnatag', 'Wie bist du, meine Königen', 'Willst du dass Ich geh?'.....Brahms
'Anakreon's Grab', 'Die Spinnerin', 'Starb Ich, so hüllt in Blumen meiner Glieder'.....Der Gärtner'.....Wolf
'Scheiden und Meiden', 'Wo die schönen Trompeten blasen', 'Ich bin der Welt abhanden gekommen', 'Um Mitternacht'.....Mahler

An audience that filled the auditorium and occupied most of the space on the stage was wildly enthusiastic in its greeting of Mme. Lehmann and Mr. Walter, who had collaborated in but one concert previously in this city. Paul Ulanowski, the soprano's regular accompanist, was present to turn the pages for Mr. Walter.

The program, with the exception of the Mahler group, was familiar to Mme. Lehmann's admirers, containing some of her favorite Lieder. Through the Schubert and Brahms groups there were occasional indications that both the singer and the pianist were overconscious of the other's importance. This did not prevent Mme. Lehmann from contributing beautiful interpretations like that of 'Im Abendrot'. Nor did it hinder Mr. Walter's delicate playing in most of the Brahms songs. Nevertheless there was a reticence on

March 1. Mr. Zetlin, who has been a member of the old New York Symphony and of the Minneapolis Symphony, offered a program of uncommon interest which included the Tartini-Kreisler Variations on a Theme by Corelli, Spohr's D Minor Concerto, the Beethoven Sonata in G, Dohnanyi's Sonata in C Sharp Minor and a group of modern works. Purity of tone, somewhat on the light side, and unerring command of the fingerboard were disclosed in all the music he undertook. His able assistant at the piano was Milton Kaye. The audience received him enthusiastically. E.

First of Museum 'Serenades'

The first of a series of concerts described as "Serenades of Rare Music, Ancient and Modern," was presented at the Museum of Modern Art, under the auspices of the museum, on the evening of March 2. First performances were given of Virgil Thomson's Choruses from the 'Medea' of Euripides, sung by the St. Cecilia Club, conducted by the composer, and Bohuslav Martinu's Piano Quartet, played by the Chamber Music Guild Quartet. In addition there were Mozart's String Quintet in G Minor, played by the Britt String Ensemble, Debussy's Trio Sonata, played by René Le Roy, flute; Frank Brief, viola, and Carlos Salzedo, harp; and Chabrier's 'A la Musique', sung by the St. Cecilia Club under the direction of Hugh Ross with Janet Fairbank, soprano, as soloist. The museum people are to be commended upon this novel undertaking. Much music, particularly concerted music, remains obscure for want of proper auspices to bring it to the public. Such concerts as this museum series solve that problem admirably. A large audience was on hand for this initial program and showed an interest, born mostly of curiosity, in the proceedings. E.

Janet Fairbank, Soprano

Janet Fairbank, soprano, gave her second recital in the Carnegie Chamber Music Hall on the evening of March 5, devoting her program entirely to songs by contemporary American composers. Those represented included Paul Creston, Theodore Chanler, Paul Bowles, John Sacco, Charles Naginski, and Virgil Thomson. Miss Fairbank, in spite of slender vocal equipment, managed to make many of these songs effective by her intelligent and musically presentation of them. In more than one case, however, it seemed as though the effort that must have been necessary to learn the numbers might have been better spent upon more interesting material. Chauvinism is a laudable quality in some cases but in the concert hall, it is apt to prove trying. The accompaniments were played in a devoted manner by Carl Kritz. N.

Emanuel Zetlin, Violinist

The poise of the seasoned player and the technical security of the same were the principal features of the recital by Emanuel Zetlin, violinist, in the Town Hall on the evening of

Helen Alexander, Soprano

Helen Alexander, soprano, who has been heard before in New York, gave a recital in the Carnegie Chamber Music Hall on the evening of March 3, with Aldelson Mowbray at the piano. Miss Alexander was heard in 'Bel Raggio' from 'Seminamide', and songs by Orbadors, Nin, Tchaikovsky, Hageman and others. Mr. Mowbray contributed a Schumann Novelette, Griffes's 'Fountains of Acqua Paola' and a dance from Falla's 'La Vida Breve'. N.

Vilim Simek, Violinist

Vilim Simek, young Czechoslovakian violinist, was heard in recital in the Town Hall on the evening of March 5 in a substantial program which included the 'Kreutzer' Sonata of Beethoven, the Dvorak A Minor Concerto, Hindemith's Sonata in E and a list of shorter numbers. Mr. Simek's interpretations were restrict- (Continued on page 19)

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New York Concerts

(Continued from page 18)

ed within generally small frames and his technique and command of tonal color were not always sufficient to cope with the demands of the bigger works. However, his accompanist, Lucas Foss, proved to be a good pianist and a very able collaborator. E.

Robert Goldsand, Pianist

Beginning a series of seven Wednesday evenings devoted to all thirty-two of the piano sonatas of Beethoven in the Carnegie Chamber Music Hall, Mr. Goldsand chose five for his first program on March 10. The two major offerings were the A Flat, Op. 110 and the F Minor, Op. 57 ('Appassionata'). The others were those in F Minor, Op. 2, No. 1; E, Op. 14, No. 1; and G Op. 19. Mr. Goldsand displayed strength, and digital fleetness. He attacked each sonata with determination and assurance. The tone, unfortunately suffered from overdriving, and the concentration on speed occasioned more slips than one might expect from a pianist of Mr. Goldsand's experience. The performance of the 'Appassionata' was marred by a devotion to the loud pedal that piled the delicate runs into a blurr and made the full chords sound like elbow technique. K.

Edna Bockstein, Pianist

Edna Bockstein, young New York pianist, showed her modernistic predilections in the design of her Town Hall recital program on the evening of March 10 by placing Shostakovich's Sonata, Op. 12, between the Bach-Liszt Prelude and Fugue in A Minor and Schumann's Symphonic Etudes, and Wagenaar's Sonata No. 1 and "first performances" of an interesting Praeludium by Leon Erdstein and pieces by Henry Brant and Eda Rapoport before the final Chopin Nocturne and Liszt Etude.

Technical efficiency and vitality were in evidence throughout, with gusto and intelligence in playing the novelties, rather than convincing comprehension of the standard works. The Sonata by Shostakovich, listed as a premiere here, proved to be of minor significance for that composer. C.

Rashela Jelinek, Soprano (Debut)

Rashela Jelinek, soprano, was heard for the first time by a New York audience in the Town Hall on the evening of March 7, with Dorothy Wagner at the piano. The first part of the program was devoted to much over-sung early Italian gems such as 'Danza, Fanciulli' sung for at least the 100th time in the same hall this season; Scarlatti's 'Gia il Sole del Gange' and Handel's 'Lascio ch'io Pianga'. Later, there was 'Casta Diva', a rather large order for a debutant, and a highly interesting group of Jugoslav songs, and English works by Hageman and La Forge. The young singer displayed an agreeable voice and a pleasant personality. Unfortunately the production of the voice left



Robert Goldsand Edna Bockstein

something to be desired and a little more differentiation in style between her numbers would have added interest. H.

Bernardo Segall, Pianist

Bernardo Segall, gave the third and last of a series of recitals in the Town Hall on the evening of March 6, playing sonatas by Hindemith, Haydn and Liszt, also Scarlatti. In this much contrasted program, Mr. Segall displayed definite command of varied styles. The Haydn was the most interesting. Much of the Liszt came through as somewhat faded music, well played. Those who admire Hindemith's compositions probably enjoyed his sonata. The audience was a large one and highly enthusiastic throughout the evening. D.

League of Composers Presents Music by Camargo Guarneri

A concert of music by the South American composer, Camargo Guarneri, was given at the Museum of Modern Art, on March 7, sponsored by the League of Composers, by Jennie Tourel, mezzo-soprano; Arnaldo Estrelle, pianist; Joseph Schuster, cellist; Leonard Bernstein, pianist; Samuel Dushkin, and Hinda Barnett, violinists, and Beveridge Webster, pianist, and Lotte Hammerschlag, violist. The program included a String Trio, a Sonata for Cello and Piano, having its first performance, a Sonatina for Piano, a group of songs and a violin Sonata. In view of the number of performers and the character of the concert any lengthy criticism is impossible. The general impression of Mr. Guarneri's music is one of both individuality and charm and there seems to be a promise in it of larger things. It is definitely among the very best of all the music that has come to us from the lower hemisphere. All the artists gave of their very best. D.

Le Roy Appears with Chamber Ensemble

René Le Roy, flutist. Assisted by Janos Scholz, cellist; Ralph Kirkpatrick, harpsichordist; Sidney Foster, pianist; and a chamber orchestra. Town Hall, March 8, evening:

Concerto in G.....Quantz Concerto in E Flat for flute, 'cello and piano, Op. 89.....D'Indy Concerto in D, Op. 35.....Casadesus (First Performance) Concerto in C.....Le Clair

It is a tribute to Mr. Le Roy's taste and imagination that he should have taken the trouble to assemble a chamber orchestra and call in other fellow

artists in order to present a really interesting evening of chamber music, instead of offering a conventional solo program. A large and enthusiastic audience obviously appreciated his enterprise.

The Quantz Concerto, which may have had its first New York performance at this concert, is thoroughly charming music. Frederick the Great was fortunate in having so good a musician for his teacher and musical adviser. The D'Indy Concerto did not sound as well as one might expect it to, perhaps because the composer overstrains the means at his disposal. Mr. Casadesus writes with admirable skill and felicity, and his concerto had the best performance of the evening.

R. S.

Zilberts Choral Society

The nineteenth annual concert of the Zilberts Choral Society, directed by Zaval Zilberts, was given in Town Hall on the evening of March 14. The program included arrangements of traditional Jewish music in addition to the first performance of Mr. Zilberts's cantata, 'Am Yisroel Chay'. Assisting artists were Gloria Perkins, violin; Moshe Rudinow, baritone; Rubin Tucker, tenor, and Gertrude Meyer, soprano.

R.

CONCERTS AT EASTMAN

Opera, Orchestra, Band and Recital Programs Given by Students

ROCHESTER, N. Y., March 20.—Pupils of the opera department of the Eastman School of Music were heard recently in scenes from 'Louise', and 'Hänsel und Gretel'. Taking part were Virginia Hand, Janet Fee, Alice Johnston, Florence Nowack, June Dunbar, Leone Steele, Dorothy Jones, Jean Thrift, Virginia Lewis, Edith Doe, Betty Chidlaw, Eddie Leonard, Helon Scanlon, Betty Ingram, Sylvia Mitzen, Ruth Dunsmore, Margaret Lide, Janet Skidmore and Ruth Lakeaway, Harriet Johnston, Helen Morrison, Lyeva Plunkett, Leroy Morlock, Dorothy Weaver, Mona Manary, and Katherine Dryer. Accompaniments on the two pianos were played by Gladys Apitzsch and Dorothy Ornест.

The Eastman School Symphony Band, Frederick Fennell conductor, gave its second concert of the season on Feb. 9. Norma Bess Holmes, pianist, was soloist, in Liszt's Hungarian Fantasie. The school's Little Symphony, Frederick Fennell conductor, gave its second concert with Jacques Gordon, violinist. The second of the school's graduation concerts with candidates for Performer's Certificate as soloists with the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson conductor, was given on Feb. 18. Soloists were Irwin Wiener, clarinet; Evangeline Merritt, soprano, Janet Remington, harp; Virginia Hand Speas, soprano, and Morris Krachmalnick, violin. On Feb. 23, Glennes Garlick, violist and candidate for the Performer's Certificate, was presented in recital at Kilbourn Hall. She was accompanied by Dorothy Ornест.

M. E. W.

Spalding to Play with Orchestra

Albert Spalding's early March itinerary, which included recitals in the Middle West and Canada, was interrupted by a return to New York for another appearance with Andre Kostelanetz on March 21, over the Columbia network, after which he left for Omaha, where he is appearing with orchestra. He will play in Winnipeg and Duluth, another orchestral appearance.

Beckett to Lead Youth Concerts

A series of three concerts for High School students of New York will be given by seventy members of the New York Philharmonic-Symphony, conducted by Wheeler Beckett at Hunter

College Assembly Hall on April 1, 15 and 29.

Mr. Beckett has conducted Youth Concerts with the Boston Symphony for five years. The success of this venture prompted the William T. Morris Foundation of New York to sponsor a similar series.

Texas College Plans Beethoven Piano Festival

DENTON, TEX., March 20.—The department of music of North Texas State Teachers College will present a Beethoven piano festival under the direction of Silvio Scionti. The thirty-two sonatas will be played at eight concerts on the afternoons and evenings of April 9, 10, 16 and 17. The five concertos will be heard in two programs on April 11 and 18, with the school symphony under Mr. Scionti, appearing as guest-conductor.



DR. THOMPSON STONE, Conductor of the Handel & Haydn Society, has been reengaged for the Festival of Fine Arts at the State University of Iowa for the coming summer.

Dr. Stone's first appearance at this Festival was in 1930. He is at present busy making programs for this summer's Festival.

WASHINGTON HAS BEETHOVEN SERIES

National Symphony Gives First Festival in Five Years—Glenn Is Soloist.

WASHINGTON, D.C., March 20.—The National Symphony devoted the week of January 18 to the first Beethoven Festival the Capital has had in five years. There were three concerts in all. On Jan. 18, the soloist was the attractive young violinist, Carroll Glenn, making her Washington debut. On Jan. 20, the members of four major choirs joined forces with Hans Kindler and the orchestra in a performance of the Ninth Symphony. Since tickets for this concert in the regular all-subscription series were not available to the general public, the Ninth was repeated the following Thursday evening. Then the Romance in F for Violin and Orchestra was also heard. The soloist was the orchestra's assistant concertmaster, Marguerite Kuehne. For the Ninth, the soloists were all members of the Philadelphia Opera Company heard here earlier in the season.

The following week a very different series of three performances was inaugurated—the orchestra's '15-30' concerts, designed to attract Washington's army of government girls, servicemen and other young people. The opening on Jan. 27 was a sell-out. The main attraction was Oscar Levant. He played both the Gershwin 'Rhapsody in Blue' and the Concerto in F. The orchestra's liveliest item without soloist was three excerpts from Shostakovich's 'Lady Macbeth of Mtsensk.' Dr. Kindler built for

the occasion a program ranging from Frescobaldi to Stravinsky.

The next Sunday, Jan. 31, James Melton made his debut with the National Symphony with notable success. On Feb. 3, the regular concert featured the world premiere of Alexander Tansman's Symphony No. 5 in D with the composer conducting. Mr. Tansman was also on the podium for the performance of his 'Polish Rhapsody.' Prior to the Tansman works, Dr. Kindler conducted the Grave and Allegro from the Bach Organ Concerto in C and the Schumann Symphony No. 4 in D Minor.

In announcing the dates for the 1943 Sustaining Fund Campaign, the chairman of the Campaign Executive Committee had an interesting development to report. A new National Committee has been formed under the chairmanship of Representative Joseph Clark Baldwin of New York. It will obtain funds from sources outside Washington to be used to develop the orchestra in two ways: by augmenting personnel and then by extending the season of employment. These funds will not become operative, however, until Washington's own quota for the orchestra's basic Winter and Water Gate seasons has been raised.

The manpower shortage effectively altered the program for the fourth visit of the Philadelphia Orchestra to Washington this season. Two Nocturnes of Debussy and the suite from de Falla's 'Three-Cornered Hat' were to make up the last half of the program on Feb. 9. But the sudden illness of the solo oboist and the apparent lack of an adequate replacement made necessary the substitution of Tchaikovsky's Sixth Symphony. Otherwise the program was played as announced, opening with Harris's Symphony No. 3. The composer was present to take deserved bows. The popular attraction of the evening was Fritz Kreisler, playing the Mendelssohn Concerto.

AUDREY WALZ

ROCHESTER CIVIC GROUP ENDS DRIVE

Music Association Campaign Reported Successful—

Recitalists Heard

ROCHESTER, N. Y., March 20.—The Rochester Civic Music Association completed the annual campaign for funds, holding their final meeting at the Eastman Theatre on Feb. 23, only a little more than seven per cent short of their goal of \$84,200. The campaign chairman was L. Dudley Field. Many cards are still out, so that the total may be somewhat higher when all returns are in. Bernard E. Finucane is president and Arthur M. See executive secretary of the association. Mrs. Hawley Ward headed the women's division in the campaign and Frank Houston the men's group.

The association presented 'La Traviata,' sung in English, at the Eastman Theatre on Feb. 5 and 6, before large audiences. The visiting artists were Susanne Fisher as Violetta, Dorothy Weaver as Flora, William Hain as Alfredo and Robert Weede as Germont. Musical support was by the Rochester Civic Orchestra, Guy Fraser Harrison conductor, with Nicholas Konraty as stage director. Others in the cast were John Morgan, Virginia Hand, Charles Leopold, Howard Hinga, Leroy Morlock, Gerald Barrett, Earl White and Howard Curtis. The performances were excellent, and the audiences gave the singers many recalls.

Sandor Vas, pianist, was presented in recital at Kilbourn Hall on Feb. 2, before a very cordial audience. Included in his program was the first

SOPRANO HONORED AT FALL RIVER RECEPTION

Vivian Della Chiesa in Massachusetts. From the Left, Hector L. Belisle, President of the Civic Music Association; Thomas Philipp Martin, Accompanist, Don E. Hopkins, Jr., of the Civic Concert Service; Miss Della Chiesa, and Margaret L. Brayton, Vice-president



Bill Howard

FALL RIVER, MASS., March 20.—Vivian Della Chiesa was the honored guest at a reception given at the Hotel Mellen by the officers and directors of the Fall River Civic Music Association, after her concert on March 4. Other artists who appeared in the series were Michael Bartlett, the Kollisch Quartet and Gyorgy Sandor.

The twelfth annual membership week has just closed and Mr. Belisle, president, announced that the artists for next season include Miriam Solovieff, Thomas L. Thomas, Leonard Pennario and the National Operatic Quartet. The membership campaign was under the supervision of Murl Springsted, Civic representative.

Rochester hearing of Bloch's 'Visions and Prophecies'.

The Belgian Piano-String Quartet was heard at Kilbourn Hall on Feb. 16, in Handel, Brahms and Fauré quartets. On Feb. 19, Jascha Heifetz, violinist, was heard by an audience that filled the theatre, Emanuel Bay accompanied. Mr. Heifetz responded with a number of encores at the close of the program.

MARY ERTZ WILL

Chicago Concerts

(Continued from page 11)

keen pleasure to the capacity audience.

Ann Hawryliw, violinist, gave a recital in Kimball Hall on Feb. 23, with Olga Sandor at the piano.

George Chavchavadze, pianist, gave a recital in Orchestra Hall on Feb. 28, playing with impeccable purity and style. His program had ample scope to disclose his interpretative powers and brilliant technique.

CHICAGO DANCE EVENTS

Ballet Theatre Gives Short Season—Amaya Appears

CHICAGO, March 20.—The Ballet Theater gave a short season in the Civic Opera House from Feb. 24 to March 7. The principal dancers included Leonide Massine, Alicia Markova, Anton Dolin, Andre Eglevsky, Antony Tudor, Karen Conrad, Nora Kaye and Lucia Chase.

Of the new ballets presented, 'Pillar of Fire,' to music by Schonberg, choreography by Antony Tudor, easily proved the most likeable, although 'Aleko,' 'Helen of Troy' and 'Romantic Age' were well received. Programs were given every evening with matinees on Saturday and Sunday.

A dance trio composed of Jane Dudley, Sophie Maslow and William Bales, gave a dance program at the Woman's Club Theater on Jan. 31. Carmen Amaya and her dance troupe appeared in Orchestra Hall on Feb. 6, and again on Feb. 7, the program consisting of Gypsy and authentic Spanish dances.

Chicago Business Men's Group Plays

CHICAGO, March 20.—The Chicago Business Men's Orchestra, George Dasch, conductor, gave a concert in Orchestra Hall on Feb. 16, with Milton Preves, violist, as soloist. The program was of full bodied symphonic proportions which this amateur group

attacked with skill and rare ability. Mr. Preeves played Handel's Concerto with radiant skill.

C. Q.

WINS PIANO AUDITIONS

Carol Silver Receives Award in Chicago Contest

CHICAGO, March 20.—Carol Silver was adjudged winner in the finals of the Musical Arts Piano Series auditions in Orchestra Hall on March 8. Besides a cash award given her, Miss Silver now has an opportunity to appear in recital next season on the Adult Education Council's series featuring the world's finest pianists.

Miss Silver was one of four talented young pianists chosen from thirty-two candidates selected in seven midwestern states. Jeanne Panot, Jeanne Graham and Oland Gaston were the other contestants in the finals. The judges were Hans Lange, conductor of the Chicago Symphony; Leonard Shure, pianist, and Severin Eisenberger, of Cincinnati, Q.

C. Q.

Menuhin in England for Concerts

The arrival of Yehudi Menuhin, violinist, in Britain was announced in London on March 15. According to Jack Salter, Mr. Menuhin's manager in New York, the violinist is in Britain to play for service men, and to give benefit performances. He is expected back in America in April.

Resnik Sings in Mexico

Regina Resnik, twenty year old soprano, who sang Lady Macbeth in the New Opera Company's production of Verdi's 'Macbeth,' was heard as Fidelio recently with the Opera Nacional in Mexico. Miss Resnik is a finalist in the Metropolitan Auditions of the Air.

Helen Teschner Tas

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COAST STUDENTS PREFER CLASSICS

(Continued from page 3)

been given much greater attention by the orchestra's conductor, Pierre Monteux.

"In adopting such an open-minded policy toward contemporaries, Maestro Monteux must have had either one or two objectives. Firstly, he may have wished to familiarize the bay area music lovers with the new, the sensational and the interesting in modern music; or secondly, he may have been seeking to increase the prestige of his orchestra by using it as a medium for introducing new works of music to the American public.

"If these were not the motives behind the modern note of the repertoire, they might easily have been. And, although they are unquestionably good ones, we feel that Monteux in placing this emphasis upon modern has not only slighted the old masters, but also made his concerts less enjoyable to the general public.

"After all, the old masters were not just superficially given this name; it was they who wove together the finest patterns of tonality the world has ever heard. Why should they then not be given the prominence due them in symphonic repertoire, even if their works have been repeated for decades?

"Besides, this continuous repetition of the standard works has endeared them to the public. By becoming more and more familiar with each theme, movement and climax, the public has consciously and unconsciously absorbed the music of the old masters into its bones and revelled at each re-hearing.

"You are the maestro, Monsieur Monteux, and your superiority as conductor and interpreter is unquestioned. We only want you to know that your flair for the new and the nascent, might not be so prevalent among the hundreds of students who attend your Saturday evening concerts."

Conductor's Letter in Reply

The conductor replied to his youthful critics with the following open letter:

"I wish to thank the anonymous writer of 'Streamlined Repertoire' for his or her flattering compliment to this old maker of music. I can hardly believe that I am more mentally alert at 68 than my young listeners of the Saturday evening audiences. If so, I am elated, as I have always had a deep fear of being retrograde.

"I would like, however, to correct a few misstatements in the article. I was not the instigator of the All-America program which, incidentally, has had fine repercussion in the South American countries and which has been praised by our State Department as a magnificent gesture. Neither did I engage Mr. José Iturbi, who conducted his own work and that of Mr. Reddick.

"I did play and choose the work of Mr. Frederick Jacobi for various reasons, the principal one being that Mr. Jacobi is a San Franciscan and I felt and still feel that ten minutes of our time was not too much to give to a native son who wrote a good serious work. I somehow feel sure that the old masters, all who suffered in their time at the lack of sympathy

and comprehension of the public, would cheer me in the stand I have taken for the contemporary composer.

"The season is not finished yet, and I can only ask the anonymous writer, 'Do you think it fair or customary to make statistics on an unfinished thing?'

Very sincerely yours,
PIERRE MONTEUX

Despite Mr. Monteux's remonstrance, however, certain steps have been taken to comply with the editorial views of the student paper. Mr. Monteux has stricken Milhaud, Vaughan Williams, Samsky and other contemporary composers from programs already announced for the remainder of the season and has substituted music by Brahms, Beethoven and Tchaikovsky. Previously, a new work had been a feature of almost every San Francisco Symphony program.

MONTEUX DIRECTS TWO NOVELTIES

Schapiro Plays Ravel and Villa-Lobos Works with Golden Gate Symphony

SAN FRANCISCO, March 20.—Two San Francisco premieres marked the program for the seventh pair of concerts by the San Francisco Symphony given in the War Memorial Opera House, Feb. 26-27, under Pierre Monteux's direction. They called for the collaboration of Maxim Schapiro, pianist, who scored a triumph in both novelties: the Ravel Concerto for the Left Hand, and the Villa-Lobos Fantasy, 'The Youthful Momus'.

The soloist's fine tone and virtuosity made his performance memorable. In spite of the cacophony of the Villa-Lobos episode, inspired by a children's fete, it was a successful tour de force for soloist and orchestra, and for the conductor who made news by using a score. Mr. Monteux also conducted superb performances of Beethoven's Symphony No. 4 and Wagner's 'Parsifal' Prelude and Glorification Scene.

Rudolph Ganz, making his annual visit conducting Young People's Symphony Concerts, on his first program, Feb. 28, introduced Nannette Levi, a young violinist of excellent attainments. She played the opening movement of the Lalo 'Symphonie Espagnole' with an excellent tone, accuracy, and musical assertiveness. Mr. Ganz's second program was devoted to music by American composers.

For the concerts of March 6-7 Pierre Monteux gave Alexander Tansman the baton to conduct his fifth symphony for the first San Francisco hearings. The work made an excellent impression. Mr. Monteux directed the Mozart 'Haffner' Symphony and Strauss's 'Don Quixote' with Boris Blinder as solo cellist, Nathan Firestone, violist; Naoum Blinder, violinist; Frank Fragale, bass clarinetist and Orlando Giosi, tenor tuba. The 'Don Quixote' brought to light the first woman brass player to appear with the San Francisco Symphony; an item noteworthy because of its portent. MARJORIE M. FISHER

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STEINWAY PIANO

YOUTH SYMPHONY HEARD IN SEATTLE

Francis Aranyi Conducts
New Orchestra with Mem-
bers as Soloists

SEATTLE, March 20.—The Youth Symphony made its debut on Feb. 27 at the Century Theater, to an audience of teachers, parents and sponsors. This is the first attempt of this kind, outside of the Public Schools. The young musicians have had excellent training under Francis Aranyi. It will be interesting to watch their growth. Soloists from the group were Joan Dempsey, violin; Laren Lucke, horn, and Willard Brown, clarinet. The program played included Bach's 'Jesu, Joy of Man's Desiring'; Mozart's Entr'acte Piece, 'Thamos King of Egypt'; Al-

legro from Concerto in G, Haydn; Violin and String orchestra; Lar-ghetto from Concerto in E Flat, for Horn and Orchestra, Mozart; Con-certino for clarinet and orchestra, Weber; and the 'Tales of the Vienna Woods', Strauss.

The Symphony of the University, and the Choir, directed by George Kirchner and Charles Wilson Lawrence, combined their forces for a concert at Meany Hall on Feb. 11. The orchestra and chorus maintain a high standard, in spite of day to day changes. Music by Mendelssohn, Tchaikovsky, Prokofieff, Goldmark and Popper made up the program. Phyllis Rader, scholarship winner of the Mu Phi prize, was the soloist.

The choral part was a presentation of 'Abraham Lincoln Comes Home', the third modern cantata, by Earl Robinson. The libretto written by Millard Lampell, depicts the spirit of Lincoln, as the train, with his body, travels to Springfield. Even the train whistles "Freedom" as it rushes through the night. A chorus of Negro singers and a group of dancers assisted.

An exciting program by the Uni-versity Concert Band, Walter Welke director, was the final concert for this quarter on March 10. Some stirring marches, modern band music and three Negro dances were played. An important innovation was a period of community singing directed by Mr. Lawrence. The Band also played music of Crawford, Verdi, Shostakovich, Grofe, Bach, Gounod and closed with Gershwin's 'Rhapsody in Blue', with Ruth Welke, at the piano.

NAN D. BRONSON

SEATTLE ENJOYS VISITING ARTISTS

Elman, Anderson and Jepson
Give Recitals—Budapest
Quartet Appears

SEATTLE, March 20.—The Cecilia Schultz Sunday afternoon musicals were a far greater success than anticipated. Practically a sold out house greeted Mischa Elman, at the first matinee on Feb. 7. His most important offering was the Mendelssohn Concerto in E Minor, played with brilliant virtuosity. The rarely-heard Grieg Sonata No. 1, in F, was given a superlative reading. Other works were: Tartini's Sonata in G Minor; a Bach chaconne, for violin alone; 'Chant Hebraique', Castlenuovo-Tedesco; Etude Caprice, Rode; 'Songs of Home', Smetana, and Polonaise de Concert, Wieniawski. The group of encores included the artist's own 'Tango'. Leopold Mittman was a worthy assistant at the piano.

The second concert on Feb. 14 was equally successful. The Budapest Quartet gave masterly performances of Mozart's Quartet in D, Ravel's Quartet in F, and Beethoven's Quartet in C, Op. 59, No. 3.

Marian Anderson's program on Feb. 13 was made up of music by Handel, Haydn, Schubert, modern composers and the usual Negro spirituals. Greatest approbation was tendered after the beautiful Schubert group. The sincerity of the artist was doubly impressive when she sang to a large audience of Negro soldiers, at the First Ave. Canteen. Her accompanist, Franz Rupp, gave perfect support.

Nine O'Clock Opera Appears

Not in a long time has anything, with so many pleasant touches, entertained a Seattle audience as the Nine O'Clock Opera, in a performance of 'The Marriage of Figaro' on Feb. 19. It was another triumph for Cecilia Schultz, who has introduced so many musicians and musical novelties here.

Gean Greenwell, Narrator, kept the audience in good humor with his



ST. LOUIS 'CELLIST CELEBRATES SILVER ANNIVERSARY

Max Steindel, First 'Cellist and Personnel Manager of the St. Louis Symphony, About to Cut the "Musical Cake" as He Marks Twenty-Five Years Association with the Orchestra. From the Left: Vladimir Golschmann, Conductor; Mr. Stein-del; Mrs. Clifford W. Gaylord, Chairman of the Board, and Mrs. Arthur E. Wright, President of the Eighth District of the National Federation of Music Clubs

amusing "ad libbing" while performing additional duties as stage director and scenery hustler. Hugh Thompson, the Figaro, remembered by many, since his student days here at the University, won a fine personal success with his excellent voice, and good acting. George Britton, the Count, Helen Van Loon, Susanna, Vera Weikel, Cherubino, Lura Stover, the Countess, and Allen Stewart, Basilio, all combined to provide an evening of unalloyed enjoyment. Expert accompaniment was furnished by the pianist, Ruth Cumbi.

The Associated Women Students presented Helen Jepson as the second attraction on this year's series on March 3. The soprano sang a varied program of Handel, Mozart, Brahms, Schumann, Strauss, and modern French and American composers, and practically doubled her program with encores. Much of the singing was good, although, in the more difficult numbers, inadequate breath support was evident. Mr. Stevensen Barrett, accompanist, contributed a group of piano solos.

Many unusually interesting concerts have been given at the Henry Art Gallery, by small ensembles and soloists, of the University. Among them were: a piano recital by Theodore Norman; a waltz program by members of the piano classes of Berthe Poncy Jacobson; two programs of modern compositions by classes of Hazel Gertrude Kinsella, and a chamber music program arranged and directed by Moritz Rosen.

NAN D. BRONSON

SAN FRANCISCO HEARS INSTRUMENTAL EVENTS

Music Lovers Society Presents
Mozart Quartet—Casadesus
Gives First Recital

SAN FRANCISCO, March 20.—Concerts in late February and early March included an exceptionally good one by the Music Lovers' Society featuring Mozart's Quartet for oboe, violin, viola and 'cello, excellently played by Merrill Remington, Nathan Abas, Lucien Mitchell and Herman Reinberg.

Novel, to say the least, was the violin duo program which introduced Florale Goldsmith and Carmela La-barile, with Douglas Thompson at the piano, to a Century Club audience. The attractive young ladies, still in their teens, played from memory violin duos by Vivaldi-Nachez, Stoessel, Milhaud, Godard and Sarasate.

Virginia Morgan, solo harpist of the San Francisco Symphony, gave an ex-

cellent solo recital in the Community Playhouse on March 4.

Most important of March concerts to date was that by Robert Casadesus, pianist, at the Curran Theater on March 8. It was his first solo recital in this city and it confirmed the impression of his symphony appearance a season ago when he was acclaimed one of the great artists of today.

M. M. F.

Pemberton Gives Recitals

Virginia Pemberton, soprano, and member of the Columbia Opera company, gave a varied program before the Bluffton College Department of Music, in Bluffton, O., on Feb. 23. Miss Pemberton's program contained several operatic arias and for encores the Drinking Song from 'La Traviata', and 'My Old Kentucky Home'. Miss Pemberton has also appeared recently at the Northern Illinois State Teachers College in De Kalb and in Lima, O. On Feb. 25 she sang in Fayette, La.

Malczynski to Tour Canada

Witold Malczynski, pianist, who has just concluded his first transcontinental tour of the United States, played in Peterboro, Ont., on March 1, beginning an extensive Canadian tour. He was to give a recital in Chicago on March 21, before leaving for engagements in Mexico and South America, his first tour of Mexico, his second of South America. He will be back in the United States in October, 1943.

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MUSICAL AMERICA

Orchestra Concerts

(Continued from page 10)

just as the Strauss tone poem later lifted it to a newly impressive peak of scintillating virtuosity.

C.

Koussevitzky Leads Harris Fifth

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 11, evening.

Fantasia on a Theme of Thomas Tallis
Vaughan Williams
Symphony No. 5.....Harris
(First New York Performance)
Symphony No. 1 in B-Flat, Op. 38
Schumann

Roy Harris is one of America's most successful composers. It was to be expected, therefore, that there would be a good deal of interest in the first New York hearing of his fifth symphony. A large audience was present to listen attentively and applaud generously at the conclusion of the work. Mr. Harris came to the stage twice to acknowledge the applause. The orchestra and conductor received their share of plaudits for their expert performance.

The Fifth Symphony is not a symphony at all according to traditional form, but there is no more adequate term for an orchestral work of its pretentiousness. It is divided into three sections: a relatively brief Prelude; a longish Chorale, and a three section triple fugue. In the program notes Mr. Harris says it is "as an American citizen . . . convinced that our mechanistic age has not destroyed an appreciation of more tender moods." It is dedicated "to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics."

The work is built around the brasses. The warring of the trumpets and trombones is relieved through the major part of the Chorale wherein the strings sweep up a gradual crescendo. But the brasses re-assert themselves in the closing measures of this movement and never again relinquish their sovereignty. The symphony has body and cold power. It may be assumed Mr. Harris achieved the effects he



Herman Adler Wanda Landowska

desired, and certainly the Boston Symphony brass section accomplished all the composer could ask with the "savage" and "ominously brooding" music (to quote Mr. Harris again).

Schumann's 'Spring' Symphony was a balm to the less hardy listeners. Its charming melodies and Beethoven-esque orchestration, even its constant recapitulation, were soothing. The orchestra, however, did not capture the full romanticism of the symphony and Dr. Koussevitzky's tempi were a shade faster than necessary. Vaughan Williams's Fantasia on Thomas Tallis's theme was a delightful beginning to this program.

K.

Borovsky Soloist with Bostonians

Boston Symphony, Serge Koussevitzky, conductor. Alexander Borovsky, pianist, soloist. Carnegie Hall, March 13, afternoon.

Symphony No. 21.....Miaskovsky
Third Concerto for Piano and Orchestra
Prokofieff
Mr. Borovsky
Symphonic Suite, 'Scheherazade'
Rimsky-Korsakoff

If thumping applause and outcries from the audience be criterions, the acme of this performance was Rimsky-Korsakoff's thrice-familiar canvas out of the Sultana's thousand and one nights. And the audience was right, as usual. Seldom has a greater performance of this masterwork been set forth in this vicinity. Not only was Dr. Koussevitzky's interpretation near to perfection in dramatic effect, poetic fervor and meticulous attention to fine detail, but the playing of the orchestra itself, especially among the first desk soloists, was of an artistic substance fit for the delectation of connoisseurs. We do not hope ever to hear 'Scheherazade' better represented.

Except for the rarity of the above, Mr. Borovsky's playing of the Prokofieff Concerto would surely have had first place. Granted that his concept of the work was somewhat different from the "icy glister" and the clipt epigram of most other pianists, including Dmitri Mitropoulos, who played the concerto with the orchestra earlier in the season. Yet he made a good case for his lacey, considerably subdued and wholly cooperative approach. All the cold brilliance and the incisive technic were there, but they were subordinated, for the most part, to the effect of the whole in which the orchestra, too, has an impressive part.

The one-movement symphony of the prolific Miaskovsky makes a series of highly variable impressions. It is modern at the same time that it is academic; it is discursive the while it is blunt and spare, and it seems to hold a distinct musical message even when it wearies the ear and sends the attention wool-gathering. There is in it so much more of the implicit than the definite that one fears the composer trusted his prospective listeners too much on faith.

E.

Prokofieff Cantata Introduced

NBC Symphony, Leopold Stokowski, conductor, assisted by the Westminster Choir and Jennie Tourel, contralto, soloist. Broadcast from Studio 8-H, Radio City, March 7, afternoon.

Fantasia on Shakespeare's 'The Taming of the Shrew'.....Tchaikovsky
'Alexander Nevsky', Epic Cantata
Prokofieff
(First American Performance)

One of the most discussed films of recent years was the Russian motion picture, 'Alexander Nevsky', a significant feature of which was the excellent background music by Prokofieff. The composer recast and condensed his score into an epic Cantata for chorus, contralto solo and orchestra and Mr. Stokowski introduced it to the American public at this concert. Its eight sections, beginning with 'Russia under the Mongol Yolk' and ending with Nevsky's victorious entry into Pskov, touch the highlights of the young general's remarkable career against the Teutonic Knights.

There is some stirring writing for the chorus, particularly in 'Arise Ye Russian People'. Equally effective is the contralto solo in 'The Field of the Dead', sympathetically sung by Miss Tourel at this performance. In spite of everything, however, the work remains nearer incidental music than music of independent strength. The episodic quality of most motion picture music is apparent here. The chorus and the orchestra gave an excellent reading of it under the precise direction of Mr. Stokowski.

The Tchaikovsky Fantasia which opened the program was played with full lusterous tone, but it, too, is incidental music.

K.

Landowska Is Heard with Chamber Orchestra

Wanda Landowska, harpsichordist and pianist. Assisted by Michel Nazzi, oboist; René Le Roy, flutist; Joseph Fuchs, violinist; Denise Restout, harpsichordist; and a chamber orchestra conducted by Herman Adler, Carnegie Hall, March 3, evening:

Sinfonia from Cantata, 'Weinen, Klagen, Sorgen, Zagen'; Concerto in G Major; 'Italian' Concerto; Fifth 'Brandenburg' Concerto, in D....Bach Piano Concerto in F (K.413)....Mozart

The transcendent artistry of Mme. Landowska suffused all of the performances on this memorable evening. The felicity of phrasing, rhythmical surety, nuance and eloquence of the playing were in themselves a joy to hear, but beyond and above all this there was a sense of great music greatly comprehended, an experience more rarely encountered.

The Sinfonia from the Cantata set the mood of the evening admirably with its marvelous suspensions and astonishing daring of harmony. With Miss Restout at a second harpsichord, and the orchestra, Mme. Landowska achieved a rich texture of sound in the G Major Concerto. Her playing of the 'Italian' Concerto on this occasion was nothing short of demonic in its brio and bite, and in the superb cadenza of the Fifth Brandenburg Concerto she proved again that Bach, like Beethoven, had a strain of dionysiac inspiration. Mme. Landowska's piano playing, less familiar to audiences here than her harpsichord playing, could have had no better medium than the exquisite Mozart Concerto in F. Mr. Adler conducted the orchestra with distinction and the other soloists of the evening contributed nobly to an unforgettable concert.

R. S.

tively controlled singing of Robert Shaw's group of fresh-voiced young singers.

The Schubert Mass, originally scored just for strings and organ, was given with the expanded orchestration supplied by the composer's brother, and its spontaneous and unblushingly melodic music, in the best Schubertian melodic vein, and none the less exalting for that, fell gratefully upon the ears, especially in the 'Kyrie', 'Credo', 'Sanctus' and 'Agnus Dei'. Of the soloists involved, Gordon Ber-

(Continued on page 24)

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Alice Nielsen, Soprano, Dies at 66

Noted in Both Light and Grand Opera—Guest Artist With Metropolitan

ALICE NIELSON, soprano of both light and grand opera, died in hospital in New York on March 8. She was sixty-six years old.

Miss Nielsen was born in Nashville, Tenn., June 7, 1876. Musical from her childhood, she began singing at the age of eight in a juvenile 'Mikado' company in which she appeared as Nanki Pooh. Eight years later she was solo soprano in St. Patrick's Church in Kansas City. Having mar-



© Mishkin

A Portrait of Alice Nielsen



In 'Madame Butterfly'

ried the organist, Benjamin Nentwig, she went on the road in a church choir company which failed in St. Joseph, Mo. Miss Nielsen was obliged to sing in the Eden Musee there to obtain funds to go to San Francisco where she and her husband wished to locate. In the California city, she joined the Burton Stanley company, making her debut as Yum Yum in 'The Mikado' in 1893. This engagement was followed by one at the Tivoli Theatre, first in small roles and later in leading ones.

From the Tivoli company, she joined The Bostonians, appearing in 'War-Time Wedding', and as Anna in 'Robin Hood', and later, Maid Marion, the soprano lead in the same work. It was during this engagement that the wife of Victor Herbert, who had been a member of the Metropolitan, became interested in Miss Nielsen with the result that Herbert composed 'The Fortune Teller' especially for her. This work, first sung in Toronto, Sept. 14, 1898, was a nationwide success not only on account of Miss Nielsen's singing but also for the music itself and the work of other members of the cast, especially the bass, Eugene Cowles with 'My Little Gypsy Sweetheart'. Following this, Herbert wrote 'The Singing Girl' for her, but this was less successful.

Studies for Grand Opera

While singing in London in 'The Fortune Teller' she met Henry Russell then a teacher of singing in the British capital. He advised her to go to Italy to study for grand opera. This was in 1902. She went to Rome and after a year's study, made her grand opera debut as Marguerite at the Teatro Bellini in Naples, Dec. 6, 1903, and the following month sang Violetta at the Teatro San Carlo in Naples. Her success was such that an engagement at Covent Garden followed and she first sang there as Zerlina in 'Don Giovanni', following

this with Susanna in 'The Marriage of Figaro'. She also sang Mimi to the Rodolfo of Caruso, and Gilda to the Rigoletto of Maurel during the same engagement.

Henry Russell had undertaken the management of the Waldorf Theater in London and Miss Nielsen was prima donna there, alternating with Eleanor Duse in drama. Returning to America, she sang in the old San Carlo company, managed by Russell, making her first appearance as Marie in 'The Daughter of the Regiment'.

Joins Boston Company

When the Boston Opera Company was organized in 1909, Miss Nielsen became one of the prima donnas, creating for America the leading role of Lia in the first stage production here of Debussy's 'L'Enfant Prodigue', also that of Chonita in the world-premiere of Converse's 'The Sacrifice' in Boston, March 3, 1911. She made numerous guest appearances with the Metropolitan Opera during this period, singing such roles as Madame Butterfly, Gilda, Violetta

Obituary

H. C. Colles

LONDON, March 10.—Henry Cope Colles, music critic of *The Times* since 1911, and for one year (1923-1924) guest-critic of the *New York Times*, died here on March 4, at the age of sixty-three. He had been prominent in various musical fields for nearly forty years.

Dr. Colles was born in Bridgenorth, Shropshire, April 20, 1879. He attended the Royal College of Music, also Worcester College, Oxford, where he held an organ scholarship and took his A.B. degree in 1902. The following year he was awarded the degree of Bachelor of Music and in 1932, was given the honorary degree of Doctor of Music by the same college. He did his first musical writing on the *Times* in 1905, as assistant to Fuller-Maitland, and in 1911, was appointed chief music critic.

In 1919, he became teacher of music and criticism, also lecturer on the history of music at the Royal College. The same year he became musical di-

rector of Cheltenham Ladies College. In 1923, he was made a member of the board of the Royal College. During his stay in New York, besides writing criticism, he gave numerous lectures on musical subjects. On his return to London in the Spring of 1924, he became a member of the Associated Board of the Royal Academy of Music.

Among Mr. Colles's published works are a book on Brahms, 'The Growth of Music' in three parts, Vol. VII of the Oxford History of Music. He edited the third and fourth editions of Grove's Dictionary of Music and Musicians and wrote numerous articles on musical subjects. He also revised and added chapters to Sir Hubert Parry's 'Evolution of Music'. He married Hester Matheson in 1906.

Ada M. Quennell

Ada M. Quennell, chorus director of the Schola Cantorum since 1916, died in the Lenox Hill Hospital on March 13, after a brief illness. Miss Quennell began her association with the Schola Cantorum in 1910 when it was organized from a smaller group, the MacDowell Chorus. She became chorus director six years later. She worked with Kurt Schindler and

to Mozart's Other Works'. Mr. Adler played the A Major (K.488) using a cadenza by Harold Cone specially written for this performance and played for the first time, and the C Minor (K.491) with two cadenzas by Leopold Godowsky. The performances were well integrated and musically satisfactory.

E.

Two New Gould Marches

NBC Symphony, Leopold Stokowski, conductor. Studio 8-H, Radio City, March 14, afternoon.

Symphony in F Minor

Vaughan Williams
'New China' March.....Gould
'Red Cavalry' March.....Gould
'Afternoon of a Faun'.....Debussy

The two new marches by Morton Gould were engaging and unimportant. Neatly scored and introducing all manner of special effects they conveyed a bravado spirit that was more theatrical than it was racial, more scenic than it was authentic, though both made use of borrowed tunes. The effect was lively and entertaining, suggesting that the music may be more popular elsewhere than in the abodes of symphony.

The virile and muscular symphony of Vaughan Williams again commanded respect for its sturdy structure and uncompromising directness. There remains a question as to the enduring worth of its material, but certainly it is a work that deserves more performances than have been accorded it. The sumptuous playing of this hour of music found its climax in the enchanting sonorities of the Debussy masterpiece, though why a vibraphone was substituted for the tiny antique cymbals that the composer calls for at the close has remained conjecture.

O.

Buchta Plays in Douglaston

DOUGLASTON, L. I., N. Y.—March 20—Jean Buchta, pianist, recently played for the Tuesday Morning Music Club, introducing a Fantaisie by Louis Aubert, French composer under whom she studied in Paris. The orchestral part was played at a second piano by Gertrude Bartlett.

De Lys Pupil Engaged for Bethlehem

Louisa Hoe Moller, soprano, pupil of Edith de Lys, has been engaged as one of the soloists for the forthcoming Bach Festival at Bethlehem, Penna. Miss Hoe has also recently been appointed solo soprano at the Fifth Avenue Presbyterian Church.

Hugh Ross and with many other conductors in the presentation of concerts.

Miss Quennell was also music director of the New York City Visiting Committee, a sub-committee of the State Charities Aid Association, for ten years. She directed concerts in hospitals, city homes, and private institutions. She is survived by a sister, Mrs. Albert R. Gallatin, and a brother, Robert Quennell.

Claude Edward Hausknecht

WEST CHESTER, PA., March 20.—Claude Edward Hausknecht, director of the music department at West Chester State Teachers College for the past twenty-two years, died here on Feb. 26, aged sixty-two. Born in Hazelton he studied in Pennsylvania Schools and at Cornell University and New York University. After a career as teacher he became director of music for the Hazelton public schools and in 1921 joined the faculty of the West Chester State Teachers College. Mr. Hausknecht was a member of the National Musical Education Conference, the Pennsylvania Educational Association, and several other musical and pedagogical bodies.

W. E. S.

LARGE CROWDS FOR POST-SEASON WEEK

Six Performances at Metropolitan Bring Singers to New Roles — 'Cavalleria' and 'Pagliacci' Re-enter Repertoire

A POST-SEASON week of opera, following immediately on the heels of the subscription season, found crowded houses at each of six performances, served to introduce several singers in new roles and brought the "immortal twins", 'Cavalleria Rusticana' and 'Pagliacci' to the repertoire for the first time this season, forming a triple bill with the ballet, 'The Dance of the Hours'. As the subscription season closed with 'Carmen', so did the extra week, Lily Djanel taking over the title role once again.

Kerstin Thorborg replaced Bruna Castagna as Amneris in the 'Aida' of March 15, which got the week off to a good start. Stella Roman, Kurt Baum, Leonard Warren, Ezio Pinza and Lorenzo Alvary were the other principals, with Wilfred Pelletier conducting. Indisposition of a leading singer also caused a replacement in 'La Traviata' on March 16, Bidu Sayao taking over for Licia Albanese. Charles Kullman and Lawrence Tibbett were also heard in principal roles, and Cesare Sodero conducted.

A creditable achievement was Eleanor Steber's first Marguerite in the 'Faust' of March 17. The winsome young soprano looked well in the part, acted persuasively and sang acceptably, although her voice was a little too light to bring much bravura to the ensembles. Raoul Jobin was the Faust, Ezio Pinza the Mephistopheles, Leonard Warren the Valentin and Irra Petina the Siebel. Sir Thomas Beecham kept the pace lively throughout.

With illness dogging the fate of the week, Josephine Antoine took over the part of Rosina from Bidu Sayao in 'Il Barbiere di Siviglia' on March 19. Salvatore Baccaloni scored another triumph as Don Bartolo with the remainder of the cast trying to keep pace. John Brownlee was the Figaro, Nino Martini the Almaviva, Norman Cordon the Basilio and Irra Petina the Berta. Frank St. Leger conducted.

Triple Bill Attracts

None of the substitutions seemed to matter to the enthusiastic audiences, who took them all in stride and applauded the efforts and sportsmanship of the singers called in at the last moment. This was especially true of the March 20 matinee of 'Pagliacci', which had a new Nedda in the person of Marita Farrell, Mme. Albanese being still ill. Miss Farrell was a youthful, personable heroine, and her impersonation was one of charm, warmth and conviction. With some ingratiating singing, the portrayal earned much applause. If 'Pagliacci' received the better performance of the two operas, it was doubtless because of Miss Farrell and Leonard Warren, who surpassed himself in the part of Tonio, singing the 'Prologue' with superb voice and acting with accomplished skill. Ovations were also the portion of Giovanni Martinelli, whose Canio bears the mark of skilled stage presence and knowledgeable handling of his voice. Walter Cassel, in his largest role to date, made an attractive Silvio and sang admirably, particularly in the top range. John Dudley was the Beppe.

Mascagni's opera was less satisfactory, because of much uneven singing on the part of Zinka Milanov and Francesco Valentino. Mme. Milanov gained in security of voice towards the end of the work, and Mr. Valentino, too, appeared at the best advantage in his duet with her. Frederick Jagel

was a competent Turiddu and Anna Kaskas as Lola and Helen Olheim as Mamma Lucia were in the picture. It was Cesare Sodero's afternoon, as he conducted both operas and the ballet, which had been given before during the season.

The closing 'Carmen', on the evening of March 20, had a familiar cast, including Mme. Djanel, Charles Kullman as José, John Brownlee as Escamillo and Eleanor Steber as Micaela. Mr. Pelletier conducted, and the curtain rang down for the last time until Holy Week with cheers and applause. F.

Metropolitan Opera

(Continued from page 8)

vousness in 'Strida la vampa' and singing warmly and communicatively. She was especially brilliant in the trio with Leonora and Manrico. Stella Roman sang with power and dramatic force, and summoned some beautiful tone as well. Her acting was unusually gripping and effective. Arthur Carron warmed to his task as Manrico after the first act and sang well. Francisco Valentino was a capable Count and sang with more fire than is ordinary. Nicola Moscova was the Ferrando, and smaller roles were taken by Maxine Stellman, Lodovico Oliviero and Walter Cassel. Cesare Sodero conducted with authority and excellent pacing. F.

'Carmen' Ends Subscription List

'Carmen', given as a Hadassah benefit, with Irra Petina again singing the title role, closed the subscription season of the opera on the evening of March 13, with a crowded house applauding at every juncture. Sir Thomas Beecham conducted the sprightly performance, which had as other principals Licia Albanese, Raoul Jobin and Leonard Warren.

F.

Guild Presents 'Nozze di Figaro'

The Opera Guild presented Mozart's 'Nozze di Figaro' at a matinee for 3500 high school students on March

13. Three artists assumed new roles in the house: Francesco Valentino sang his first Count; Frances Greer was the new Susanna; and John Brownlee was the Figaro. Paul Breisach conducted. Others in the cast included Jarmila Novotna, Hertha Glaz, Gerhard Pechner, Alessio De Paolis, John Garris, Louis D'Angelo, Marita Farrell, Mona Paulee and Lilian Raymond.

Melchior Appeared as Siegfried In Spite of Illness

In fairness to Lauritz Melchior, it should be pointed out that he sang the role of Siegfried in the Metropolitan's only performance of that Wagner music drama (given on March 2) under difficult conditions, as the result of his having been ill with a streptococcus infection. The work was postponed from the preceding Tuesday evening because of his sickness and this, it is stated, was his first cancellation in sixteen years, during which time he had sung 367 performances. He appeared on March 2 in spite of his physician's advice, so as to enable the completion of the Ring cycle within the season's schedule. It was at this performance that Friedrich Schorr sang his farewell to opera as the Wanderer.

TOSCANINI CONCERTS

Conductor to Lead NBC Symphony After Month's Illness

Arturo Toscanini is scheduled to conduct the NBC Symphony in an all-Tchaikovsky program in Carnegie Hall on April 25 with Vladimir Horowitz as soloist. Admittance will be obtained through the purchase of war bonds from \$25 to \$50,000. Illness that confined Mr. Toscanini to his hotel in Philadelphia following a collapse after a guest appearance conducting the Philadelphia Orchestra on Feb. 27 forced the cancellation of appearances with that orchestra in Washington and Baltimore.

A special concert of the NBC Symphony at the Lakehurst (N. J.) naval air training center on March 17 was conducted by Leopold Stokowski, replacing Mr. Toscanini.

OPERA REVEALS DATA ON SEASON

Metropolitan Ends Fifty-Eighth Year — Presents 110 Performances

The Metropolitan Opera Association closed its fifty-eighth season with a record of performances and attendance comparing favorably with that of previous years, before transportation and other war-time problems. The regular subscription season of sixteen weeks opened on Nov. 23 and closed on March 13. A post-subscription week was added, March 15-20, bringing the total of performances in New York this season to 110, including the post-season week, as against 108 in the sixteen week season of 1941.

Thirty operas were presented, not counting the 'Parsifal' scheduled April 21 and 23; 14 in Italian, 6 in French, 9 in German, and 1 in English. Nine revivals were seen including new productions of 'Lucia di Lammermoor' and 'La Serva Padrona'. The second act of 'La Traviata' was substituted for 'La Serva Padrona' on one of the double bills with 'Salomé'. 'The Dance of the Hours' from 'La Gioconda' was seen with 'Cavalleria Rusticana' and 'Pagliacci' in the post-subscription week. The season included the com-

plete 'Ring' Cycle, given on successive Tuesday evenings instead of matinees as in the past.

Leading the repertoire in the number of performances was 'La Traviata', which was heard 7 times (1 post-season).

Operas heard 6 times were 'Aida' (1 post-season), 'La Bohème', 'The Magic Flute' (in English), 'Carmen' (1 post-season), and 'Faust' (1 post-season).

Operas heard 5 times were: 'La Forza del Destino' (revival), 'Le Nozze di Figaro' and 'Tannhäuser'.

Operas heard 4 times were: 'Il Trovatore' (revival), 'Il Barbiere di Siviglia' (1 post-season), 'Tosca', 'Boris Godunoff', 'Lucia di Lammermoor' (revival), 'Manon' (revival), 'Lohengrin' and 'Der Rosenkavalier'.

Operas heard 3 times were: 'Don Giovanni', 'Lakmé', 'Louise' (revival) 'Götterdämmerung', 'Tristan und Isolde' (revival), 'Die Walküre' and 'Salomé' (revival).

Operas heard 2 times were: 'La Serva Padrona' (revival), and 'La Fille du Regiment'.

Operas having 1 performance were: 'Das Rheingold' and 'Siegfried' and the post-season 'Cavalleria Rusticana' and 'Pagliacci'.

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CONCERT - OPERA - RADIO

Peaks of Symphony Performances Recalled

(Continued from page 5)

here, as much as to say: "You see, this is what we have been building up to!" You could about as soon have expected Safonoff to slow down the precipitate onrush of this music as you could a fiery meteor suddenly to pause in its flight. And when that demoniacal triplet in the last bar but one smashed one, as it were, between the eyes there used to be shrieking pandemonium in Carnegie Hall. And this was as it should be!

For in those days we had not yet developed the present idiotic convention dictated by a perverted snobbery which ordains that nobody should applaud at the end of symphonic movements till the entire work has been played to a close. There is almost nothing for which I feel more deeply grateful to Olin Downes than the stand he has consistently taken against this practice, especially as applied to the 'Pathétique'. In the time of Safonoff it would have been as impossible to keep an audience from applauding or even from screaming with delight at the finish of the march as it would have been to keep a charge of dynamite from exploding when it was struck by a spark. Indeed, the noise contributed by an enthusiastic public is here absolutely indispensable. It is almost a part of the music itself. Even today people realize that the third movement of the 'Pathétique' demands that it be applauded—though they go about a perfectly obvious duty as if ashamed of themselves.

There were three points, especially, which I recall in Safonoff's delivery of the awful Adagio lamentoso that haunt me each and every time I hear any other conductor undertake the movement. One was the gruesome snarl of stopped horns at the moment of final agony and dissolution. From absolutely nobody else have I ever heard these horns (which give like nothing else I know in music the impression of a grinning skull suddenly made visible) prominently, yes, loudly enough. Another was that apocalyptic tam-tam stroke which Safonoff, also unlike anyone who followed him, used to give a dreadfully macabre emphasis by means of an infinitesimal rhetorical pause after it had sounded. But show me the conductor today who dreams of this effect! With Safonoff, moreover, the 'Pathétique' did not actually end. Weaker and weaker grew those throbbering syncopations of the basses, but never could you really say you heard the music stop. And the conductor continued, almost imperceptibly, to beat time for what appeared to be minutes after the orchestra had ceased, thereby carrying out visually what Tchaikovsky most certainly had in mind. Today conductors stand motionless, with bowed head, as if in mourning. This, to be sure, makes its theatrical point. But it does not give us just what the suggestive action of Safonoff did. One should neither hear the 'Pathétique' stop nor see it stop.

Nikisch Supreme in the Fifth

Safonoff was an unsurpassable Tchaikovsky conductor generally—never did the Fourth sound vulgar or circusy when he did it and nobody ever equalled him in the *pizzicato ostinato*—but for me the supreme conductor of the Fifth was Nikisch. He used to make a diminutive 'Pathétique' of the close of the first movement. I recall nobody who got out of it just what he did. The reason, I feel certain, is that he took it slower and accented it more definitely than does anybody else. But the slow movement was greater still. In that day one did not have to blush for loving it and the jazz-smiths had not yet besmirched it with their harpy touch. I recall a conversation I had with Nikisch about this very part of the work. The horn melody was not to him a slushy, sentimental tune. It was a "very beautiful, but also a very difficult" melody. He did not always take it at quite the same pace. Why? Because he wished to be "human"

rather than autocratic or dictatorial and he believed that in this manner the composer was best served. When he began the movement he made it his sacred duty to notice in what physical condition the first horn player happened to be. "The poor man might not be feeling his best, he might be tired, he might have been out all night" (an excellent alibi Nikisch considered this last)! In any case, if "the poor man" was not at the top of his form Nikisch was not going to lose his temper and try to force the issue. So he permitted the first horn to blow this melody at the tempo in which he seemed best able to take it, the conductor adjusting himself to the feelings and capabilities of the executant.

Far be it from me to belittle the 'Pathétique' of Nikisch because I though Safonoff's supreme. It was, in truth, the next best performance I recall. By and large, I do not think that, with the everlasting exception of Toscanini, there is a conductor on earth today worthy to polish Nikisch's shoes. He was an emotionalist such as one no longer finds among those who lead orchestras. But he also had an architectural sense of the music he performed and a feeling for beauty and balance and euphony of sound. Each of these qualities stood magnificently at the service of the other. Poetry and symmetry were angelically wedded in whatever he did. He sprang from the Wagnerian school of conducting whose fundamental principle was to discover and to reveal two basic elements of a work—its "melos" and its correct tempo. That Nikisch was a great interpreter of Tchaikovsky and of Wagner does not imply that he was exclusively a sentimental romanticist. His treatment of the First Symphony of Brahms was from every single standpoint the greatest I remember prior to the times of Toscanini and Furtwängler.

While we are on the subject of Furtwängler let me speak a word or two of him. If there is one achievement of his which New York concertgoers recall it is precisely his Brahms First. It had line, grandeur, nobility of feeling. So did the remaining Brahms symphonies which in Europe I often heard him do. And he had numerous other excellences. Yet Furtwängler was unpredictable and sometimes a conductor capable of inflicting severe disappointments. The reason lay to a great degree in the spiritual makeup of the man. He never could transcend his own feelings and his fortunes of the moment. Let him be troubled by something, especially by the thought that he had dangerous rivals in his field or that some other conductor had won what he thought excessive acclaim and, behold: Furtwängler's best accomplishments faltered and slumped. His tragedy was always, at the bottom, more psychological than artistic.

Mahler's Readings of Beethoven

Long before he died Karl Muck shocked and irritated a number of people by insisting that there were no more great conductors in the world. Considering that Toscanini is still among us it is somewhat difficult to follow the one-time leader of the Boston Symphony to a logical conclusion. Yet the greatest of an older day have long gone from us—Mahler, Mottl, Richter, Schalk, Weingartner, Seidl, Thomas—and there has been little genuine compensation. Of all these great departed I can speak by personal experience only of Mahler, of Schalk and of Weingartner, and the last two were already old men and, save for momentary flashes, long past their prime when I heard them. Possibly Mahler, too, was no more bestriding the summits when he was here. But who has forgotten the burning fanaticism that fired everything he attempted even when illness, disappointment and asinine opposition made his life a trial?

I do not propose here to consider his oper-

atic achievements at the Metropolitan of which the 'Tristan' of his New York debut will be forever imprinted on my memory. But I have not forgotten the Beethoven readings he gave us in Carnegie Hall (and for some phases of which he was slandered by men who should have known better). His Ninth Symphony was simply colossal. Of his 'Pastorale' one can say (with all respect to the reading as a whole) that few conductors have equalled the thunderstorm he unleashed. How he made the piccolo shriek! In retrospect this programmatic detail seems to me even more striking than it did when I heard it. Among other things Mahler was a master of storm effects—the wind whistled frightfully through the cordage when he did the 'Flying Dutchman' Overture. He was not an emotionalist in the sense that Nikisch was. Neither was he primarily a romanticist (irrespective of the romantic slant of his own music). No doubt it was for this reason that he gave a miserable performance of Tchaikovsky's 'Pathétique' when his American duties compelled him to undertake a chore he detested. Mahler, in truth, was one of the first conductors with attributes which we now regard as essentially modern, though far more experienced, more soundly equipped and an incomparably loftier idealist than any conductor, always barring Toscanini, whom we have today.

Muck and the 'Faust' Symphony

Muck did two things in the concert hall by which I, for one, shall always remember him. The first of these was a performance of Liszt's 'Faust' Symphony with the Boston orchestra in Carnegie Hall. The other was a reading of Bruckner's Seventh Symphony in Berlin, more than ten years before he died (if I do not mention his 'Parsifal' or his 'Meistersinger' it is because for the moment I am leaving opera out of consideration). In the far-off days of his American activities I often felt, like so many others, that Muck, for all his notable qualities, was to a degree academic. That particular Liszt performance had nothing chill or rigid or dry about it. Long years afterwards I still look back to it as perhaps the greatest thing I heard him do in this country. Conceivably it was because those ironic, Mephistophelian traits in his artistic makeup were here turned to the most constructive account.

In any case, that 'Faust' Symphony was an altogether prodigious accomplishment. Possibly I may be permitted to repeat here what I once wrote about it: "I doubt if anyone who heard that interpretation will ever forget it. Perhaps I should not say only 'heard' it but also 'saw' it. For Muck's direction of the work was one of the greatest visual experiences I have ever had from a conductor. He was ordinarily very reserved in his beat and his platform manner was one of assured, concentrated but, withal, absolutely untheatrical domination (his manner of dropping his arms, standing like a graven image and letting the orchestra play the Scherzo of the 'Eroica' without conducting at all used occasionally to irritate as a bit of needless swank, though now I think its motive lay deeper than mere bravado or display); but when he led Liszt's 'Faust'—especially the final music of apotheosis—he became a different person. Here the gorgeous sweep and expanse of his gestures revealed in themselves alone a quality of transfiguring inspiration. Here time-beating actually acquired the kind of beauty and meaning to which so much interpretative dancing vainly aspires. Its beauty lay in the circumstance that it was elicited solely by the music and not in any way directed at the audience."

Long years afterwards I heard Muck con-

(Continued on page 32)

Musical America's Educational Department

STOESSEL DISCUSSES STUDENT OPERA PRODUCTIONS

Performances Involve Professional Training In Many Fields of Music

By ALBERT STOESSEL

As Told to Robert Sabin

STUDENT opera productions offer one of the best opportunities that we have for all around musical and professional training. They involve language study, dramatic experience, and many other special subjects, in addition to the general musical education which all of the students in our schools receive. A member of a student opera cast may be called upon to learn anything from dancing to fencing in order to perform the role assigned to him, and he is bound to benefit from the experience. He will gain not only in knowledge and ability, but in personal poise and character.

There is no double standard in student opera productions. A young violinist gives a performance of a masterpiece to the best of his abilities, and he expects it to be received in its own merits. He does not anticipate a comparison with Heifetz, but on the other hand he asks no concessions from his audience on the score of youth or inexperience. The analogy applies to young singers, who are entirely capable of giving performances of the great operas which can be enjoyed by the music public without reservations. In certain cases, notably in productions of Wagnerian works, singers able to cope with the leading roles may not be available in a conservatory. But with these few exceptions, it is not difficult to find young artists who are able to handle the big roles successfully.

Specialized Preparation Explained

In our productions at the Juilliard School we have an unwritten law that the performances must be acceptable to the deaf and the blind. That is, each singer must present an intelligent and attractive figure on the stage, so that a deaf person would still be able to grasp the dramatic implications of the role, even if he could not hear the singing. And on the other hand, the student must sing with a dramatic emphasis and meaning which would allow a blind person to visualize the action. We have never pulled any punches in the demands which we have made upon our singers, and they have never failed us. Operas of the most varied type have been given, including such taxing works as 'Falstaff', 'Ariadne auf Naxos' and 'Don Giovanni'. Five American premieres have given our students a chance to get acquainted with composers of contemporary America.

Another advantage in student productions is that the traditional operatic routine may be changed in some details, making the action more natural and convincing for people today. This is especially the case when new works are produced, for which there is no tradition. We retain, of course, the essential parts of the tradition, and we teach our students the accepted routine of their roles, so that they may be ready to step into any professional company. Basic problems are attacked first, such as how to walk across a stage. Often we rehearse the operas as plays, without the music, and then concentrate wholly upon the musical score, omitting most of the action. Students learn the importance of timing and dramatic emphasis.

We have been able to cast all of our operas twice, which has been of tremendous value to our students, because they have been able to



Geoffrey Landesman
Albert Stoessel

see themselves, so to speak. Often the singers in one cast coach the singers in the other cast who have the same roles. They learn more from this about their own interpretations than they ever could from purely subjective study. The emphasis in opera today is increasingly upon unified production rather than upon star singers. Therefore we strive to coordinate our student performances in every detail. Singers are called upon to take all sorts of roles, or to be members of the chorus. If they feel that such "bits" are beneath their dignity, we have only to remind them that many of the best known American singers at the Metropolitan Opera today first attracted attention in our student productions in just such small roles.

We have never sat down at the beginning of the year and asked: What voices have we at our disposal? Rather, we have selected the operas we wished to give first, and hoped to find the right voices for them. This has led to several important discoveries of talent among our students. The operas are sung usually in English, so that the singers and the audience may know exactly what is being said. Comedy suffers the most, when operas are sung in a foreign tongue, for most of the listeners have no idea of what the situation or the allusions are. To make them laugh in spite of their ignorance, professional artists are often tempted to clown their roles, spoiling the style and mood of the performance.

Mozart Ideal for Students

Mozart's operas are ideal in nearly every respect for student productions. From them young singers can learn the importance of timing, the significance of scoring, and the expression of dramatic ideas in terms of the finest music. The members of the orchestra who are familiar with Mozart's chamber music soon discover that his operas are the key to the meaning of his symphonic and chamber compositions. One is tempted to say that his symphonic works seem like left-overs, magnificent left-overs, it is true, from his operas. Each problem of dramatic coloring or emphasis, each bit of timing, is handled with masterly simplicity.

Our students learn their roles not only in English but also in the original language of the opera. Thus, they know exactly what they are singing and they are ready to step into an outside production. They assist in the prepara-

tion of scenery and sometimes in the design of the costumes. In preparing for a series of performances at the Juilliard School, we put an opera into production immediately. For only when they have observed the importance of timing and emphasis can young singers master the purely musical aspects of a role. In Mozart, these problems are almost always solved by the composer himself, although there are exceptions, such as the elaborate introduction to Constanze's aria 'Martern aller Arten' in 'The Abduction from the Seraglio', during which the singer has to carry on some activity. Puccini and Verdi are also masters of the stage, but many of the later opera composers are not. We need teachers of dramatic composition to help young composers to avoid the pitfalls of operatic writing. The older opera composers worked as our musical comedy writers work today, throwing away their failures and putting on new productions frequently. Our serious young opera composers today never have the chance to hear their own music and always hear other people's.

Need for Local Opera Companies

We need opera companies in many more of our communities. The chorus, the orchestra and most of the principals can be recruited from local musicians. Leading roles can be taken by talented young guest artists. Performances under such conditions are infinitely more valuable than a handful of appearances with one of the commercial companies which have no traditions and push a singer onto the stage with no adequate preparation. As travel restrictions increase operatic performances with a nucleus of local singers and instrumentalists may become a necessity.

Student productions and operatic performances utilizing local musical forces also enrich the repertoire. There is not the same compulsion that there is in a large company to present merely standard favorites. In the New York productions of the Juilliard School, we have avoided the most familiar operas but in our Chautauqua Summer repertoire, they find a place. Special classes in repertoire and in languages prepare our students to cope with whatever problems may arise. If we can develop opera companies in communities throughout the nation, we shall accomplish a great deal not merely for opera but for musical education in general in this country.

Reprints of Articles Available

Reprint copies of the following educational articles which have been published in **MUSICAL AMERICA** may be obtained by addressing the Circulation Department. The price is five cents per copy.

- "Problems in Violin Teaching" by Emanuel Ondricek
- "Development of the String Quartet" by Adolfo Betti
- "Mastery of Song" by Emilio De Gogorza
- "Appeal for Musical Scholarship" by Hugo Leichtentritt
- "Music Criticism as a Practical Course of Study" by Oscar Thompson
- "Problems of Piano Teaching" by Isidor Philipp
- "Importance of Diction in Singing" by Francis Rogers
- "Training of Young Orchestras" by Leon Barzin
- "Wanda Landowska and Her Piano Master Classes"

Heard and Told . . .

By EULALIA S. BUTTELMAN

NEWS from Clermont, Florida, carries the word that Thaddeus P. Giddings, lately retired from his long - held directorship of music in the schools of Minneapolis, Minn., and now basking in southern sunshine, is reveling in his new leisure. After a lifetime spent in the cause of music education, his cheerful, even gay,

acceptance of existence "on the shelf", as he dubs it, is consistent with the good humor shown throughout his active period. "Life is lovely here", he states, "and I have no cares at all. Just 'set' . . .



Eulalia S. Buttelman

How long that will last is still to be known, but it is bliss so far. . . ."

Co-founder of the National Music Camp at Interlochen, Mich., with Joseph E. Maddy, T. P. Giddings has for many years been a leading spirit in the MENC, where his wit and good sense have been no less appreciated than his talents as an educator. Primarily interested in choral singing, Mr. Giddings is known to be fanatically keen on intonation, which in his own groups has been developed to a high state of perfection.

Friends are now pressing "T. P." to write his memoirs, aware of the rich background of his experience and his capacity for lively comment. The idea, he says, gives him pause, inasmuch as talking about one's self is bound to be a fascinating pastime, but he adds that what he would write "would probably be more or less actionable", particu-

larly his reflections on general education, about which he has strong opinions. Should he succumb to persuasion, a readable volume is assured.

* * *

If you would know one of the busiest young men in Alabama, meet Mr. Travis Shelton, to whom the Junior Chamber of Commerce of Sylacauga has tendered its Gold Key award as "the community's outstanding young man of 1942." The citation points out that Mr. Shelton has realized almost unbelievable results with the children and young people of Sylacauga through his exertions in the musical life of school and town.

Remindful of *le jongleur*, who with ease keeps a dozen objects in motion between hand and midair, Mr. Shelton manipulates a schedule embracing the following activities: Supervising and teaching music in the elementary school; conducting a mixed glee club of sixty voices in the high school, a girls' vocal ensemble, a boys' quartet, the choir of the First Methodist Church, violin classes in the high school; individual voice lessons; community singing with the war workers at Childersburg and with various civic bodies in and around Sylacauga.

Mr. Shelton has his master's degree from Peabody College, and is starting work toward a doctorate in his chosen field of music education. His personal accomplishments include solo performance on the violin and as a tenor, disproving anew the unfair 'saw' claiming that "those who can, do; those who can't, teach". With all his musical endeavors, Mr. Shelton maintains a home life devoted to a charming wife, young daughter and son.

* * *

One of the most important men in music education in the state of New York, and prominent in affairs of the Eastern Music Educators Conference, is Alfred Spouse, director of music in the Rochester public schools. An acknowledged expert in class voice instruction, Mr. Spouse was also already distinguished as a voice teacher and choral director in the Rochester schools long before his appointment to the office of director succeeding Charles Miller upon the latter's retirement some seasons ago. Mr. Spouse has likewise achieved considerable success as the author of works pertaining to music, singly and in collaboration with others.

Artistic talent has obviously been passed on to the Spouses' son Victor, now residing in South Dakota, where he is manager of the Black Hills Passion Play which tours such metropolitan centers as Washington, Cleveland, and others.

Mr. and Mrs. Spouse are openly partial to their Summer place on Lake Ontario, where they spend the green months. Mr. Spouse's fame as a reconteur is wide and well-deserved, with French-Canadian stories in dialect leading in favor. The Spouses are justifiably proud of their daughter Helen's eighteen-year-old son, Robert Kelley, now serving in the Canadian Army.

* * *

"A rose is a rose," but Gertrude E. Stein of Springfield, Ohio, is not to be confused with the fabricator of that double-barrelled affirmation. She is, nevertheless, responsible for a worthy contribution

to the cultural growth of youthful America, as music director of the Snyder Park Junior High School of Springfield.

As evidenced by her programs, Miss Stein stresses the value of actual participation by students in performance of the masterpieces of music, which she considers a most effective means of teaching the literature of the art. To that end, and with the aid of faculty and parents, her department has recently presented the operas 'Martha' and 'Hansel and Gretel', scenes from 'Faust' and 'Il Trovatore', as well as parts of 'The Messiah' at Christmas.

Recognition has come to her by way of publication of an article from her pen, entitled "Martha" in a Junior High School", which appeared in the *Opera News*, organ of the Metropolitan Opera Guild, Inc., of New York.

A civic string symphony of forty players was conducted by Miss Stein in a program of classics before members and guests of the Fortnightly Musical Club of Springfield, on the occasion of the club's annual gala concert and banquet in February. Augmenting her school and community duties, Miss Stein is pursuing graduate studies at the University of Michigan, where she expects to earn further honors to add to the B.M., B.A. and M.A. degrees she now holds.

State Winners of Federation Contest Announced

Four New Yorkers, Abbey H. Simon, pianist; Robert Mann, violinist; Gordon Dilworth, baritone, and Alice Howland, contralto, were winners in the New York State Young Artists Contest, sponsored by the National Federation of Music Clubs, according to a recent announcement by Mrs. John McClure Chase, chairman of auditions. They will participate in district auditions in Philadelphia on April 3.

Toscanini's Son Joins NBC

Walter Toscanini, a son of Arturo Toscanini, formerly with the RCA Manufacturing Co., Camden, N. J., has joined the music division of the National Broadcasting Company. He is a native of Turin and was a book publisher in Italy prior to coming to the U. S. A., in 1938. He has applied for American citizenship. He holds doctor's degree in law and philosophy from Pavia-Urbino University.

Lili Boulanger Memorial Gives Grant to Alexei Haieff

The trustees of the Lili Boulanger Memorial Fund have made the 1942 grant of \$500, to be given to a young composer of merit, to Alexei Haieff. Mr. Haieff is a native of Siberia and came to this country when eighteen. He has studied here at the Juilliard School of Music under Rubin Goldmark and Frederick Jacobi, also privately with Nadia Boulanger. The judges in the fund are Nadia Boulanger, Igor Stravinsky, Aaron Copland, Serge Koussevitzky and Walter Piston.

Juilliard Board Elects Johnson

At the annual meeting of the Board of Directors of the Juilliard School of Music on March 9, Edward Johnson, general manager of the Metropolitan Opera Company, and Parker McClester, attorney, were elected directors for a three year term.

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New York Studios

Students of the Helen Chase Studios have been active this season. Cecilia Klemm, soprano, was leading soloist on the Masonic program at the Pythian Temple recently. Lillian Stephens, soprano, gave a recital for the Westchester Woman's Club in Mt. Vernon, N. Y., in January. She has been engaged for a program to be given for the Woman's Club of Stamford, Conn., this Spring; and for a recital on May 5 at the Hotel Pennsylvania. Jeanne Lee, mezzo, will be heard in recital at Carnegie Chamber Music Hall on April 5, with Everett Tuchings at the piano. Grace Naylor, soprano, is engaged for an appearance with the Tuesday Morning Musical Club in Hartford, Conn., early in April. Mrs. James Curtiss, soprano, will also be heard in April, before the Morning Music Club in Hartford. Early in May, at the Carnegie Chamber Music Hall, a recital will be given by Katherine Corwin, soprano, with Bertha Rich at the piano. Jeanne Lee, mezzo, and James Landi, tenor, are soloists at the Broadway Temple, New York. Lilian Stephens is soprano soloist at the Lutheran Church on Broadway, New York, and the Cadman Memorial Church in Brooklyn. Adelpha Virgili is soprano at the Fifth Ave. Presbyterian Church, New York.

Queena Mario entertained with a buffet supper and musical for Mr. and Mrs. Gaetano Merola of the San Francisco Opera. Among the artists who sang were Catherine Aspinall, Vivian Bauer, Audrey Bowman, John Baker, Ethel Barrymore Colt, Edward Kane and Andzia Kuzak. Artists from Mme. Mario's studio have been active. Louise Bernhardt sang the title role in the Creatore Opera production of 'Carmen' at the Windsor Theatre on Jan. 28 and Preziosilla in 'La Forza del Destino' on Feb. 4. Jeanne Madden sang a performance of Gretel with the Chicago Opera Company at Christmas. Andzia Kuzak appeared with the San Carlo Opera Company in Boston as Gilda in 'Rigoletto' with Carlo Morelli and Eugene Conley. Edward Kane sang the role of Hoffman in the performance of 'Tales of Hoffman' under the baton of Alberto Bimboni in Canton, Ohio, on March 5, and Hans in the 'Bartered Bride' at the Academy of Music in Brooklyn on Feb. 27.

Pupils of Ruth Shaffner were presented in a March recital in the Haukel Studios. Those appearing were: Doris Clark, Betty Jane Knight, Natalie Scholze, Virginia Wells, Evelyn Roberts, Maggie Dean Healy and Helen Kalen, sopranos; Ann Kemp, mezzo-soprano; and Edith Conde, contralto. The program included Italian, English, German and American songs as well as selections from 'Tannhäuser', 'Herodiade', 'Rigoletto' and 'Elijah'. Mrs. H. H. A. Beach was present and at the end of the singing of one of her songs, dedicated to Miss Shaffner, she was presented with a bouquet of roses. Miss Shaffner was at the piano for the entire program.

Voice pupils of Belle Julie Soudant at the Institute of Musical Art of the Juilliard School of Music, gave a Lieder recital on the afternoon of Feb. 18. Those taking part included Leila Batterley, Vivian Lindsdow, Jeanne Scanlon, Mary Gayle Dowson,

Carolyn Price, Jane Pratt, Elsie Arnold, Sarah Kline and Winifred Smith. Accompaniments were played by Dulcie Thomas, and Ezra Schnabes contributed a clarinet obbligato.

* * *

Pupils of Manfred Malkin were heard in a piano recital at The Barbizon on March 5. Those taking part were Aileen Monerau, Lillian Akselrod, Herbert Karp, Fredric Neuman, Vivien Ray, Leo Ganz, Audry Brandfield, Estelle Segall, Pearl Baxter, Annette Segall, Jacqueline MacMillan, Jesse Beller, Betty Ganz, Irving Like, Paul Ray, Naomi Ray and Dorothy Persh.

* * *

Gretchen Branche, coloratura soprano, pupil of Frank La Forge, gave a recital in the La Forge-berumen studios on the evening of Feb. 18, with Mr. La Forge at the piano and Frank Versacci, flutist, contributing obbligatos.

* * *

Norma Verrilli, ten-year-old piano pupil of Pietro Yon, gave a recital in the Carnegie Chamber Music Hall on Feb. 11, offering works by Beethoven, Bach, Rachmaninoff, Yon and Chopin.

Pupils of Leon Carson Active

Mary Dancy, contralto, pupil of Leon Carson, teacher of singing, was heard as soloist in December in 'The Messiah' at Short Hills, N. J., and in Saint-Saëns's 'Christmas Oratorio' with the Washington Heights Oratorio Society, New York. Frieda Volkert, soprano, recently sang Santuzza with the Salmaggi Opera Company in a performance of 'Cavalleria Rusticana' in the Brooklyn Academy of Music. Marion Charles, soprano, gave a recital before the Women's Club of Nutley, N. J.

Singing Teachers Association

Presents Opera Scenes

The opera school of the New York Singing Teachers Association, Désiré Defrère, director, gave an evening of operatic scenes in the New York Times Hall on the evening of March 9. Operas represented included 'Samson et Dalila', 'Rigoletto', 'Tosca', 'La Bohème' and 'Pagliacci'. Those taking part included Katherine Gray, Ernice Lawrence, Maria Robles, Verne Ford, Leo Bernache, Philip Parisi, Donald Craig, Helen Donatelli, Constance Beatus, Brooks Dunbar, Doris Luff, Elsa Krause, Martin Sobel, Ruth Martin, Frank Gamboni, Rene Castelar and James Mallady. Milford Snell was at the piano.

J.

Manhattan School Engages Schorr

The Manhattan School of Music, Janet D. Schenck, director, announces that Friedrich Schorr, leading baritone of the Metropolitan Opera for the last twenty years, will be in charge of a special vocal department for the training of beginners and advanced students in Lieder, oratorio and opera roles. In addition Mr. Schorr will give special courses for advanced and professionally active singers, coaching them in the style and tradition of the Wagner operas.

New York Piano Teachers Meet

The Piano Teachers Congress of New York held its regular monthly meeting on March 4 at Steinway Hall. There was a display of compositions by Marie F. Hall. Agot L. Tharaldsen spoke on 'Music and Art'. James W. Bleeker, teacher and lecturer, presented as his topic, 'Creative Approach to Music'.

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NEW MUSIC: Songs for Recitalists and Choruses Issued

NEW SONGS BY BOYLE AND KLEMM AND AN ORGAN PIECE BY NOBLE

A NEW art song of an uncommon musical quality is 'A Summer Day' ('Un jour d'été') by George F. Boyle, which has just come from the Galaxy Music Corporation. It is a setting of a poem by Paul Verlaine, from 'La bonne chanson', with both the French original and an English version by Mrs. O. B. Boise given. There is melodic beauty of a distinguished character in this song and the piano accompaniment is worked out in a manner exceptionally effective in establishing and maintaining the mood of romantic enchantment. It is written for medium voice.

Another new Galaxy song is 'O Sing Again' by Gustav Klemm, with words by Elizabeth Evelyn Moore. This is another song fashioned along the lines of a style for which Mr. Klemm has so rare an aptitude, a style that involves an irresistible emotional appeal through a melodic line that reflects intensity of sentiment and is built up with an invitingly foreseeable inevitability to an impassioned climax. It is a song that will command an immediate response. The range is for high voice.

Then to its lengthening list of works by T. Tertius Noble Galaxy has added as an organ novelty by the organist of St. Thomas's a Chorale Prelude on the tune 'Aberystwyth'. Here Dr. Noble's fluent and masterful craftsmanship once more finds expression in an impressively fine organ composition built around the stately Welsh tune. It is a piece that will adorn either a church service or a recital program.

AN 'EASTER SYMPHONY' FOR USE OF THREE CHOIRS

A MONG the seasonal novelties issued this year in connection with Easter is a somewhat extended work by Milton Rusch, 'An Easter Symphony', published by M. Witmark & Sons. Based on the old tune 'Ye Watchers and Ye Holy Ones' and employing the Palestrina 'Gloria Patri' with choral speech, it is elaborately developed for a combination of three choirs, an adult choir with soloists, a four-part choir of young people and a children's choir. Optional instrumental obbligato parts, for string quartet, three trumpets and chimes, are indicated and available. It is also usable by smaller combinations.

The work is written with a shrewd feeling for choral sonorities and builds up to an imposing finale of 'Allelujas'. It is a singularly effective Easter novelty, of a length that covers twenty-three pages in octavo score. The text is adapted from traditional, hymnodic and scriptural sources.

THREE SONGS BY NAGINSKI; A PAIR BY CECIL COWLES

STRIKINGLY varied in style are three songs by Charles Naginski and two by Cecil Cowles that have



T. Tertius Noble Charles Naginski

come from G. Schirmer. The Naginski songs are art songs of tangibly moodful implications, while the Cowles compositions are straightforwardly colloquial in idiom, the one of the deep South and the other of Ireland, according, at any rate, to the music generally accepted as idiomatic of those parts of the world.

One of the Naginski songs, 'Night Song at Amalfi', is a setting of a poem by Sara Teasdale, a setting of gripping eloquence all the more potent because of the simplicity of expression. It is, in effect, little more than a melodic recitative, with a few chords here and there for a piano accompaniment. The other two are settings of Walt Whitman poems, 'Look Down, Fair Moon' and 'The Ship Starting'. The piognancy of the few lines of 'Look Down, Fair Moon' is powerfully enhanced by the parallel expression in music, while the eternal fascination of the sea finds impressive expression in the picturesque setting of 'The Ship Starting', with its realistically developed piano part. All three songs are written for a voice of medium range.

The songs by Cecil Cowles are 'Ball ob Cotton' and 'Flight Over Ireland', the words of the first being by Gene Stanley and those of the second by Margaret Bristol. The latter is a fine up-to-date version in the sentiment of the traditional Irish song and would seem destined for many performances by men singers of the concert stage and the radio, while 'Ball ob Cotton' has the kind of appeal that made 'Mighty Lak a Rose' and, later, 'Shortnin' Bread' popular. Both are published in two keys.

'CELLO-AND-PIANO PIECES IN A MODERNISTIC IDIOM

TWO Pieces for Violoncello and Piano by Karl Weigl, just published by the Arrow Music Press, are a definite contribution of value to the solo repertoire of this combination of instruments. The brace consists of a 'Love-Song' and a 'Wild Dance'.

A distinctive idiom based on the harmonic liberation characteristic of modern writing gives to each piece a piquancy of its own. The 'Love-Song' has a melodic allure of an uncommon character and its companion piece has a savagery to which the dignified

cello is not altogether accustomed, while both pieces are structurally compact and consistently worked out. The performance-time for the two, which are published within one cover, is given as six minutes.

A BRAZILIAN DANCE BY MIGNONE FOR CHORUS OF MIXED VOICES

FOR choral ensembles of mixed voices Francisco Mignone has provided an exhilarating experience with his new 'Caterete' (Brazilian Dance) just published by the Theodore Presser Company. The English text is by Frances D. S. Tatnall but there are almost as many nonsense syllables of Portuguese character, to be pronounced according to the rules for Italian vowels, as there are English words. The basic rhythmic character of the music is irresistible in itself, while the gaily cavorting melodic line is adorned with the yells of exuberant animal spirits and with slides of an octave up and down for the other voices. This should be an uncommonly grateful program number for any well-trained mixed chorus.

PORTUGUESE SONGS BY BERGER AND SOUTH AFRICAN FOLKSONGS

FOUR Sonnets by Jean Berger for medium voice and piano or string quartet, settings of poems in Portuguese by Luis de Camoens, are published as a set within one cover by G. Schirmer. Excellent English versions of the texts have been made by Lorraine Noel Finley, who has solved the peculiar problems of rhythm and inflection created by the character of the music with noteworthy skill in English poems of rhythmical fluency and polished style.

The music bears the physiognomy of a strongly pronounced creative personality, subtly influenced at times by the idiomatic style and manner of South American, and perhaps more particularly Brazilian, music, an almost inevitable result of the composer's extended sojourn in Latin America. This is shown most strikingly in the second song, 'Where Can Eyes Like Mine', which consists of several recitative-like stanzas and elaborate interludes, prelude and postlude of a singularly exotic character, and the final vivacious and colorful 'O Lovely Eyes', of temperamental intensity. The other two are 'All Of My Life' and the opening 'Although the Ancient Poets', which provides an alluring initiation. Both Miss Finley's English poems and the original Portuguese are given.

A Schirmer publication of a contrasting nature in representing spontaneous folk expression in song innocent of all art devices is a collection of fourteen South African folksongs, 'Songs From the Veld', compiled and arranged by Josef Marais. These are comparatively newly born songs in the African's language, which has now taken its place with English as an official language in South Africa but which until about twenty-five years ago was a spoken language only, the result of the intermingling of pioneer settlers of many nationalities.

These products of the numerous races in South Africa, white and colored, influenced by the descendants of the Hottentots and Bushmen, are musically simple songs about simple domestic interests for the most part. Such are 'Onions and Potatoes', and 'Auntie Mina's Cooking the Sirup'. The great favorite is apparently 'Sarie Marais', which bears a strong similarity to one of this country's songs of the South and is the only one with a nostalgic strain, though 'Sugarbush' and 'The Capetown Girls' are somewhat sentimental in a gayer and livelier manner.

As literal translations were impossible if the lifting character of the originals was to be retained Mr. Marais has made free adaptations of the Africaans texts in making his English versions for songs, but for the benefit of those interested he has also given the best-known Africaans lyric for each with its literal, though unsingable, translation. L.

BRIEFER MENTION

For Solo Voice, Sacred:

'None Other Name' and 'Hoi Everyone That Thirsteth', by Graham Godfrey, the first a beautiful setting of a poem by Christina Rossetti for medium voice, and the second a setting of almost equally effective melodic quality of words from Isaiah, for low voice. 'Only a Step', by David Marshall, words by Daniel S. Twohig, a well-written and melodically appealing church song, for medium voice. 'If Thou Go With Us', by Robert Coverley, words by Herbert J. Brandon, a song of tender religious sentiment, for medium voice (Ditson: Presser).

'A Prayer of Supplication', a decidedly effective church song with both words and music by Claude L. Fichthorn, for low or possibly medium voice (Presser).

'O Lord, I Pray', an admirably conceived setting by Katharine E. Lucke of words by Maltbie D. Babcock, for medium voice (Church:Presser).

'O Saving Victim' ('O Salutaris Hostia'), by Francisco Buencamino, a fine song of sweeping vocal line, of potent devotional effect, for medium or high voice. 'I Alone Shall Never Be', by John Finke, Jr., words by Collins Driggs, a fluently and straightforwardly melodic song suitable for church services, for medium voice (Presser).

'Star of God', by Eric Coates, words by Fred. E. Weatherly, a religious invocation of instant and strong appeal, along traditional English lines, frankly melodic in a dignified way, with a pulsating accompaniment (Chappell).

For Organ:

'Bells at Twilight', by Frederic Groton, an attractive piece, of no difficulty, in the Series of Educational Pieces for Organ, provided with registration for both the regular pipe organ and the Hammond organ (Ditson: Presser).

'Laudamus Te', by Carl F. Mueller, an effective arrangement offering useful pedal practice (G. Schirmer).

Canonic Toccata on 'Ye Watchers and Ye Holy Ones', by Richard T. Gore, a scholarly and effective treatment of a familiar church tune from the 'Cologne Hymn-book' of 1623. Three pages long (Gray).

Aria and Andante from Piano Sonatas by Domenico Paradies, arranged for organ by W. K. Stanton. Two movements, one in E and the other in A, of characteristic Paradies flavor and charm, effectively carried over into the different medium. Allegretto by Marcello, tastefully arranged by John Brydson from John Barbirolli's string version of Marcello's gaily festive composition (Oxford: C. Fischer).

For Drums:

Latin-American Rhythms for the Drummer, by Phil Rale. A timely and well-devised exposition of Latin-American drumming, with eminently useful exercises specifically adapted to developing mastery of the rhumba, samba, conga, tango, paso doble and beguine (Remick).

An ovation was won by the celebrated duo-pianists

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Four Centuries of Interpretation

'History of Music in Performance' by Frederick Dorian Undertakes Formidable Task With Substantial Success — Sound Research Coupled With Much Attention to Detail

By HERBERT F. PEYSER

THE average musical scholar would, I imagine, consider a solicitation to tell in a volume of no more than 360 pages the story of the interpretative aspects of music from the Renaissance down to this very minute something perilously like a counsel of madness. Whole libraries, yes, or at least a succession of ponderous tomes! But a single book, hardly as long as a popular novel, to discuss in no small detail the art of music interpretation over a span of about four centuries—can such things really be? Apparently they can. A proof of it is 'The History of Music in Performance', a work (beautifully printed and handsomely illustrated) recently launched by the W. W. Norton Company, Inc. Its author is the former Vienna music critic, now active in Pittsburgh, Dr. Frederick Dorian. The book has received the accolade of Eugene Ormandy, conductor of the Philadelphia Orchestra, who has supplied it with an appreciative foreword.

Work of Ambitious Scope

A glance at the table of contents will furnish an idea of the scope and ambition of Dr. Dorian's enterprise. There is a "Prologue" having to do with "Interpretation, objective and subjective", which undertakes, for its part, to demonstrate that "notation cannot express intangibles" and that "interpretation lives through style". Fifteen ensuing chapters form the main body of the work. These chapters deal variously with styles, ideals, methods of expression and the constitution of choral bodies from the Renaissance to the Baroque periods; the beginnings of the orchestra, the reforms of Monteverdi and Lully, questions of rhythm, the evolution of bowing, Bach and Handel; the aims and practices of the Rococo era involving, naturally, the great questions of ornamentation, the various dance types involved in the classical and pre-classical suite and the emotional aims and ideal of interpretation in the early and middle eighteenth century. Pages on classicism consider such things as the disappearance of improvisation, matters of phrasing and dynamics, the metronome and tempo, Beethoven's piano playing.

Under the head of romanticism Dr. Dorian takes up such affairs as "romanticising the classicists", the "authority of the manuscript" (as against the accretions of "tradition"), problems of virtuosity, questions of "repeats", *tempo rubato*, as practised by Chopin and others, orchestral and operatic developments (with particular reference to Berlioz, Wagner and Verdi). Coming down to our own epoch the author deals with "absolute ideals", "charming ridicule", "the



Herbert F. Peysen

language of fine shades", "romantic objectivity", the "new subjectivity", the "objective revolt", Stravinsky, Schoenberg, "electrogenic scores", "television", "moving pictures", the "American scene", jazz, "cosmopolitan trends", "Americanism", "Humanity". For good measure he tops off all this heaped abundance with a discussion of the various ways of playing and singing the 'Star-Spangled Banner'.

It looks like a formidable order and in many ways it is. Even a cursory examination of the book shows that Dr. Dorian has spared himself nothing so far as sheer industry is concerned. He has done a prodigious amount of reading, has consulted, it seems, myriad authoritative sources. Take only the troublesome matter of ornamentation in the music of the eighteenth century. He has done his duty as a conscientious scholar by closely studying the various writings on the subject by such masters as François Couperin, Pier Francesco Tosi, Rameau, Mattheson, Marpurg, Quantz, Philipp Emmanuel Bach, Leopold Mozart, Jean Jacques Rousseau, Daniel Gottlob Türk, Dieupart and still others, reproducing their precepts and musical examples which illustrate them. He has been as meticulous as regards other musical questions in the other epochs with which he deals. And he has considered the different varieties and aesthetics and philosophies as anxiously as he has the multiple problems of technic and mechanism.

Useful for Reference

To this extent Dr. Dorian's book has something monumental about it. Its usefulness for the ordinary individual in search of sound, practical information upon problems which might otherwise entail a prohibitive amount of library research can hardly be disputed. But 'The History of Music in Performance' is much less in interpretation than a highly convenient compilation or, rather, digest. It is best where it cites or at least reflects the rules, codes or opinions laid down by others. When Dr. Dorian, as in certain later pages of his book, advances hypotheses or opinions of his own there is room for disagreement, while between the lines it is occasionally possible to detect personal prejudices, if not actual misinformation, which detract from its value. Sometimes, indeed, one seems to catch the overtones of the Central European critic and scholar whose sojourn in America has been relatively short and who, consequently, is not the soundest interpreter of the "American spirit" or the "American scene", regardless of his sympathy with them.

Occasionally there is a marked disproportion between Dr. Dorian's estimate of certain American composers and what may well be the actual worth and durability of their inspirations. He devotes more space, for instance, to an appreciation of men like Roy Harris, Douglas Moore, Virgil Thomson, Harl McDonald and Aaron Copland than to Edward MacDowell—whom he dismisses with this sweep of the hand: "Edward MacDowell, born in New York, the metropolis of more musical dialects than any other place in the world, resorted to the Indian music, the only true earthy idiom of the American soil, amalgamating it with late romantic European elements". But just where does Dr. Dorian find these Indian elements in MacDowell outside of the 'Indian Suite' and the 'Indian Lodge' piece in the 'Woodland Sketches'? And has he any knowledge at all of works like the 'Celtic' and 'Norse' sonatas, the songs, the 'Sea Pieces', the 'New England Idylls'? If so, does he really think these so much less "American" than the writings of Douglas Moore or Aaron Copland?

There are, here and there, a few

points questionable in judgment, if not in fact. Is it really true, as the author claims, that "Verdi, with his 'Falstaff', proved the immortality of Latin opera melody"? If Verdi in his 'Falstaff' proved anything it was the youthful vitality of his spirit and the expansion of his technic, but certainly not the copiousness, let alone the "immortality", of his melody. Dr. Dorian also taxes the French with "confusion of taste" because 'Carmen' "suffered so tragic a defeat in its own country" while Bizet's compatriots "spurned the quintessence of Latin opera and hailed the Teutonism of the 'Ring'". But in the first place 'Carmen' did not suffer the "tragic defeat" in Paris the writer speaks of, even if it was somewhat coolly received at its premiere. It took the country by storm as soon as the Opéra Comique revived it a few years later. In the second place it required quite some time before what Dr. Dorian calls the "Teutonism of the 'Ring'" was hailed in France. He is quite wrong, furthermore, in explaining Dvořák's visit to America as a means of escaping the difficult decision whether to enlist in the Brahms or in the Wagner camp. In greater or lesser degree Dvořák belonged to both (even if his friendship with Brahms had a more intimate and personal quality). The thing that brought him to America was his engagement to be director of a conservatory in New York City—but certainly no controversial issue.

The book is well enough written, considering that English is not the author's mother tongue. How much extraneous assistance may have influenced the style is, of course, not easy to say. Dr. Dorian, for one thing, seems to have an irrepressible love for that awful word "rendition," which recurs time and again and now and then even appears more than once in the same sentence; for every "rendering" or "performance" you are likely to find eight or ten "renditions".

Lang to Lecture at Brown

PROVIDENCE, R. I., March 20.—Paul Henry Lang, professor of music at Columbia University and author of 'Music in Western Civilization', will give a series of three public lectures at Brown University on April 9, 14 and 16. His subjects will be 'Antiquity and the Middle Ages', 'Renaissance, Baroque and the Classic Era' and 'Romanticism and the Present'.

A. R. C.

NEW BOOKLET LISTS WORKS BY AMERICANS

National Bureau for Music Advancement Issues Publication for Wide Distribution

The National Bureau for the Advancement of Music recently published a booklet listing representative works by American composers. The foreword was written by the director of the bureau, C. M. Tremaine. The booklet was prepared particularly for school music supervisors, colleges and universities, music clubs, music teachers and Music Week workers interested in American music. The titles included have been selected by a committee composed of the following:

Marion Bauer, author, composer, Dept. of Music, New York University; Mrs. Walter M. Berry, national chairman, Advancement of American Music, Daughters of the American Revolution; Martha Galt, chairman, American Music, National Federation of Music Clubs; Howard Hanson, composer, author; director, Eastman School of Music, Rochester; John Tasker Howard, author; curator, American Music Collection, New York Public Library; Horace Johnson, composer; New York City WPA Music Project; Harrison Kerr, composer; executive secretary, American Music Center; Mrs. Frank H. Ludwigs, chairman, division of music, General Federation of Women's Clubs (1938-1941); Mrs. Arthur M. Reis, author; executive chairman, League of Composers; Charles Seeger, chief, music division, Pan American Union; Carleton Sprague Smith, chief, music division, New York Public Library; Sigmund Spaeth, president, National Association for American Composers and Conductors; Harold Spivacke, chief, music division, Library of Congress; Deems Taylor, composer, author, critic; president, ASCAP; C. M. Tremaine, director, National Bureau for the Advancement of Music, chairman.

The present list does not include songs or shorter instrumental solos, but a supplementary booklet soon may be prepared giving additional information in regard to the briefer works. Arrangements have been made to distribute the list not only through the National Bureau for the Advancement of Music, 315 Fourth Avenue, New York City, but also through the American Music Center, 250 West 57th Street, New York City.

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HARRISBURG PLANS SYMPHONY SEASON

Soloists Announced for Fourteenth Year Conducted by Raudenbush

HARRISBURG, PA., Mar. 20.—Artists for the 1943-44 season of the Harrisburg Symphony were announced this week as the Women's Committee of 450 members with Mrs. Clarence E. Zorger, general chairman, launched its annual subscription campaign. George King, Raudenbush, conductor of the orchestra since its inception in 1930, will direct the concerts in the forthcoming fourteenth season.

Attractions with the orchestra will include Ray Lev, pianist; the General Platoff Don Cossack Chorus; Benno Rabinoff, violinist; Jesus Maria Sanroma, pianist, and Nadine Conner, Metropolitan soprano. The Philadelphia Orchestra, with Eugene Ormandy conducting, will be heard twice during the season, under the auspices of the Harrisburgh orchestra and its Symphony Society.

With the announcement of this attractive roster of visiting artists, and the increasing number of military officers and civilian war workers in the Harrisburg area who will be patrons next season, prospects are favorable for a successful subscription campaign. Mrs. Zorger this year added to her committee a corps of high school girls and young business women, who are enthusiastic in their efforts to enlist their friends as patrons.

Personnel difficulties caused by the loss of orchestra members to the armed forces are being overcome by the influx of civilians, many of whom can take the place of players who are called into service, and by the generosity of commanding officers in the nearby military camps who permit their talented soldier-musicians to play in the concerts. The orchestra will continue to provide free entertainment for enlisted men and women, both at the subscription concerts and at specially planned events.

Battista Is Soloist

Joseph Battista, twenty-three year old American pianist, was soloist with the orchestra at its ninety-fourth concert on March 16. The young artist pleased his large audience in the Grieg Piano Concerto in A Minor, Op. 16. He treated the work with intense consideration for its interpretative qualities, and played with power and facility fully equal to the demands of this concerto.

The orchestra was in especially fine form as it completed the program with the Mozart Symphony No. 35 in D (Hafner), and Borodin's 'On the Steppes of Central Asia' and the Polovetzi Dances from 'Prince Igor'.

Carrol Glenn, violinist, soloist with the orchestra for its February concert, proved her sound musicianship and remarkable technical prowess in the Beethoven Concerto for Violin, Op.



George King Raudenbush Cuts a Birthday Cake from the Women's Committee of the Harrisburg Symphony. Mrs. Clarence E. Zorger, Chairman of the Committee, Supervises at the Birthday Luncheon

61. Her listeners were thoroughly pleased with the full tone she drew from her violin, and were particularly delighted by her control in the larchetto movement. The 'Coriolanus' Overture by Beethoven, and the Tchaikovsky Fifth Symphony, were the orchestral numbers.

February events also included a recital by Jan Peerce, tenor, and Polyno Stoska, soprano, under the auspices of the Wednesday Club Civic Music Association. Mr. Peerce was in excellent voice and was greatly appreciated in a variety of arias and art songs. Miss Stoska is definitely lovely to look at, but one could hope for more in her vocal range and interpretative ability. She was at her best in a group of Brahms lieder which showed the beauty of her middle range and softer tones. Edwin McArthur accompanied Miss Stoska, and Werner Bass, Mr. Peerce.

HELEN JEAN KULP

MUSIC SCHOOL ADDS TO DISTRICT SERVICE

Manhattan Institution Gives Ninety Free Concerts for Groups and Children

The District Music Service of the Manhattan School of Music has been expanded into a virtual war unit to meet the requests of groups and agencies for music, concerts, etc. In the thirty-week school year of 1940-41, twenty-five concerts were presented in other organizations and sixty community concerts for children were given in schools. In 1941-42 forty-eight programs were given in other organizations and seventy-eight in schools. Eighteen agencies were added this season. Forty-eight concerts were presented at the Manhattan School, bringing the total to ninety concerts in thirty weeks free to the district.

The School has a distinguished faculty. The class and private lessons carried on by Harold Bauer are supplemented by a public Seminar at

popular prices during the fall. Hugo Kortschak heads the string department; Diran Alexanian takes charge of the advanced 'cellists; Hugh Ross conducts the chorus; while the Advanced and Post-Graduate theoretic subjects are under Dr. Howard Murphy, Vittorio Giannini and Isabel Ehrbar, with George Wedge as adviser to the department. Janet D. Schenck, founder and director of the School, is head of the piano department.

Last season the School enrolled 521 students in the winter session and seventy-nine in the Summer school.

Symphony Peaks

(Continued from page 26)

duct Bruckner's Seventh Symphony in Berlin. Now, I am not a Bruckner enthusiast despite all the years I have lived in Central Europe and all the preachments of which I have been a target. But in that symphony I noted that Muck had become another being. Some transformation had taken place in the soul of the man. A new and unaccustomed warmth had entered into him that suffused everything with the radiance of a sunset glow. Something mellowing and spiritual seemed to have been released. From nothing I had ever heard Muck do in his Boston days did I obtain just that sense of elevating emotion I did from this Bruckner symphony. I remember hearing someone quote Goethe to the effect that when the old develop emotional heat they are not long for this world. Muck did, indeed, live another decade, but his career as a musician was almost over and in this respect, anyhow, the words of Goethe did apply.

Toscanini and the 'Jupiter'

It may seem difficult for some persons to grasp that when Toscanini gave his first concerts here (at the Metropolitan Opera House) the enterprise seemed to some degree adventurous. Toscanini, one chose to believe, was primarily an opera conductor. Capable opera conductors can sometimes be as unhappy on the symphonic platform as opera singers can be out of their element in a song recital. I remember how strange the makeup of Toscanini's first program seemed—Wagner's 'Faust' Overture, Strauss's 'Till Eulenspiegel' and then Beethoven's Ninth Symphony! But the Metropolitan was crowded that night by a throng some of whose members looked for miracles and others for the reverse. To be entirely candid, it was neither wholly one or the other. The 'Faust' music was the superb thing it has always been with Toscanini. I can still see the late Maud Powell, who had come in a moment late and had consequently to stand for a while, leaning over to whisper to me: "My! doesn't he make that sound vital!" The 'Eulenspiegel', somehow, is less clear in my recollection. But as regards the Ninth Symphony I was a hundred percent satisfied only with the choral finale, with its operatic elements. The slow movement, for one thing, struck me as too fast, just as it has invariably done under Toscanini ever since. But that is not the only movement where Toscanini's tempi impressed me as questionable. The trio of the third movement in the Seventh Symphony is, of course, a chapter by itself. Toscanini has, naturally, his good and sufficient reasons for taking it at the speed he does. But the first time I heard him conduct Schubert's C major Symphony I had the same disappointing impression with the Andante con moto. It struck me as too fast, even allowing that "andante con moto" means the thing it does.

One of the hardest questions you can put to a music-lover is what, among all the things that Toscanini conducts, he considers that master's

single greatest achievement. I have asked myself that question innumerable times, sometimes reaching one conclusion, sometimes another. One thing I can declare with certainty—never have I heard him do anything more transcendently great, more transfixingly beautiful than a reading of Mozart's 'Jupiter' Symphony he offered the same night years ago on which he gave the first American hearing of Ravel's absurd 'Bolero.' I still see Mr. Toscanini smiling (I am sure, ironically) as he bowed again and again to the wild applause elicited by that piece of ignoble claptrap. But for the symphony, which in its myriad beauties, nuances and subtleties, was fit entertainment for the angels of heaven, the great conductor was rewarded with hardly more than a polite patter of decorous handclaps!

SOPRANO IN DULUTH

Anne Brown Soloist at Symphony Concert Under Hannikainen

DULUTH, MINN., March 20.—Anne Brown, former star of Gershwin's 'Porgy and Bess', scored an unusual success in her appearance with the Duluth Symphony at the fifth of the season's evening subscription concerts. She attracted an audience of approximately 3,000 persons. She received more than ten curtain calls after her group of arias, which included 'Voi lo sapete' from 'Cavalleria Rusticana' and 'Pleurez, pleurez mes yeux' from 'Le Cid'.

For the orchestral portion of the concert, Tauno Hannikainen led the orchestra in Handel's D Minor Concerto Grosso, Haydn's Symphony in G, No. 88, the Prelude to Act One of 'Lohengrin' and 'Till Eulenspiegel' by Richard Strauss.

N. C.

Dr. Everett B. Helm Appointed to Faculty of Western College

OXFORD, OHIO, March 20.—Dr. Everett B. Helm has been appointed professor of music and chairman of the department of music at Western College, succeeds Ruth Bracher as department head and will take over much of the work of the late William Gurney Kirby. Dr. Helm's plans include introducing a number of new courses in contemporary music forming a madrigal group and a string quartet, as well as continuing the work of Western's Choir of sixty voices.

Marguerita Sylva Joins Faculty of California Institute

LOS ANGELES, March 20.—Marguerita Sylva, opera singer remembered particularly for her characterization of 'Carmen', has joined the faculty of the Professional Institute of Music and Drama in Van Nuys where she is establishing a vocal department. She is scheduled for both private and class lessons for children and adults.

Westchester Conservatory Receives Gift

WHITE PLAINS, N. Y., March 20.—The Westchester Conservatory of Music, Dr. Elliot Griffis, executive director, has received a gift of \$100 from John W. Hausserman, Jr., composer, who is a resident of Mt. Kisco and a member of the board of musical advisers of the conservatory.

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PROVIDENCE SCHOOL DIRECTOR TO RETIRE

Walter Butterfield, Prominent Music Educator for Twenty-five Years, Resigns

PROVIDENCE, R. I., March 20.—Dr. Walter H. Butterfield, Director of Music in the Public Schools for over twenty-five years, and a past President of the Music Educators' National Conference, has resigned his position, effective April 30. He intends to retire to his farm in Franklin, Me. Before coming to Rhode Island, he was music instructor in Marion, Wareham and Falmouth, Mass., and supervisor in Portland, Me., and Manchester, N. H.

During Dr. Butterfield's years of leadership there has been a broad expansion of musical facilities and activities in the schools. The large choruses, orchestras and bands, particularly in Junior and Senior High Schools, have often achieved professional standards and brought musical understanding to thousands of students regularly. As a choral conductor, particularly, Dr. Butterfield has had unusual success. Fundamental theoretical training has also been incorporated into the well-rounded music program, and students have enjoyed not only participation in the annual festivals at Roger Williams Park and in the New England School Music Festival, but the advantages of courses in Music History and Harmony.

Coincident with the building of the new regional Senior and Junior High School edifices during the last ten years, the music program gained numerous modern auditoriums, rehearsal halls and practice rooms, in the planning of which Dr. Butterfield took

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part. A notable feature of his administration has been his ability in assembling and retaining a staff of uniformly high calibre. He has served on numerous civic committees, both in the city and the state. A. R. C.



Walter Butterfield

Institute to Offer Courses for War-time Needs

The Institute of Musical Art of the Juilliard School of Music, George A. Wedge, dean, has arranged its curricula to meet war needs and, with the beginning of the new semester in February is offering courses in basic radio codes, propaganda analysis, mathematics refresher, operation of mimeographing and duplicating machines, basic principles of economics, practical German, French and Spanish for war-time use, special instruction for pianists and singers on how to perform at and participate in community rallies. Reports to Mr. Wedge from army camps prove that musicians are particularly good at codes because of the rhythm required.

Music Society Lists Contests

The Mutual Music Society, Inc., will hold two composition contests ending on May 31. The first is for a work for piano teachers in the second, third and fourth grades. One composition in each grade will be selected for publication. The second is for a sacred anthem suitable as an offertory. Judges will be Seth Bingham, professor of Music at Columbia University; Frederick Kinsley, organist and choir director of Riverside Church; and Sigmund Spaeth, president of the National Association Composers and Conductors. Further information may be obtained by writing to the Mutual Music Society, Inc., 1270 Sixth Ave., New York, N. Y.

Music Scholarships Offered

OXFORD, O., March 20.—Three scholarships to the Western College for Women of \$1,200 each (\$300 annually for four years) are offered by "The Friends of Western College", an organization founded by Dr. Edgar Stillman Kelley, to outstanding women students in New York, New Jersey and New England. One scholarship each will be awarded for voice, piano and violin. The awards will be made on the basis of a competition held in Steinway Hall, New York, on April 10. Health, character and intelligence will be considered as well as musical ability. Judges will be chosen from the honorary committee of the organization. Application blanks may be obtained from the registrar of Western College up to April 1.

Pupils Heard in Recitals at American Conservatory

CHICAGO, March 20.—Piano pupils of Pearl Appel, Vera Borchert, Alberta Nelson, and voice pupils of Hulda Blanke and John Thut at the American Conservatory, were presented in recital on Feb. 27. On March 6, the piano pupils of Naomi Grant, Margaret Heim, Helen Rauh, violin pupils of Sam Dolnick, and voice pupils of James Mitchell were heard. Irma Cooper, soprano, pupil of Theodore Harrison, gave a recital before the Swedish Men's Choral Society at the Swedish Club on Sunday, Feb. 21. Eileen Bowman was the accompanist. Charlie Fries, baritone, pupil of Charles La Berge, sang the role of Colonel Morgan in Damrosch's opera 'The Man Without a Country', presented by the Music Study Club of Chicago at the La Salle Hotel, on Feb. 21, under the direction of Edith Heffner Dobson. Thalia Heim, piano pupil of Allen Spencer, and Vitus Smutny, violin pupil of Sidney Miller, assisted on this program. Ann Hawryliw, violin pupil of Stella Roberts, appeared in recital in Kimball Hall on Feb. 23.

STUDENTS OF NORFOLK MUSIC SCHOOL ACTIVE

Instrumentalists Attend Yale, Appear in Concerts and With Orchestras

NORFOLK, CONN., March 20.—Students who attended last summer's session of the Norfolk Music School of Yale University have continued their activities this season. Lucy Palermo, violinist, has played at concerts at the Museum of the City of New York, at various hospitals and schools and has been active at the Manhattan Music School.

Jean Harris has been awarded a special scholarship in violin at Yale University. Grigg Fountain, organist, gave his recital for the Master of Music degree at Yale. Egydio de Castro e Silva, Brazilian pianist, has made a number of appearances including a recent one at Annapolis. Blanche Raisin gave a violin recital last month at Yale.

Katherine Braun, Carlo, pianist, gave a program for the Woman's Club of Orlando, Florida, and appeared in a cycle of Beethoven trios with members of the Rollins College faculty. Jean Wilder is teaching at the Western College for Women in Oxford, O. Martha Grubb is teaching piano in Denver.

William Moffat, seventeen, is the youngest cellist in the Columbus (Ohio) Symphony. Rhea Kuleske and Morris Kirshbaum are at Yale School of Music preparing for the Master of Music degree.

Bruce Simonds, director of the school, will give a benefit for the Turtle Bay Music School on April 2 in George Washington Hall, New York.

D'Amicis Student Heard

Josephine Hebard, mezzo-soprano, gave a recital on March 20 in the studio of Enrico D'Amicis, with whom she has been studying since May 1932. Miss Hebard will make her debut in Steinway Hall next October in a program of Seventeenth and Eighteenth Century songs and also a song by Mr. D'Amicis and Walter Branson, 'Music of the Spring'. Mr. D'Amicis, tenor, was to give a broadcast of modern songs on March 24.

Adds to Music Faculty

PHILADELPHIA, March 20.—Jani Szanto, new president-director and violin department head of the Philadelphia Musical Academy (Zeckwer-Hahn) announces the addition of several eminent musicians to the school's faculty. Joseph Schwarz has been ap-

pointed director of master class in piano and Maurice Eisenberg will head a re-organized cello department. Julius Pruever, formerly conductor of the Berlin Philharmonic and Breslau Opera, is to join the staff as teacher in orchestral conducting and coach. A new department for young children will be under supervision of Bluma Goldberg. W. E. S.

Curtis Institute Resumes Courses

PHILADELPHIA, March 20.—The Curtis Institute of Music, Efrem Zimbalist, director, is resuming for the season of 1943-44 courses formerly given by members of the Philadelphia Orchestra, but omitted this year. Marcel Tabuteau will conduct string ensemble classes in addition to teaching oboe and conducting classes in woodwind ensemble. William Kincaid will teach flute; Bernard Portnoy, clarinet; Sol Schoen-Bach, bassoon; James Chambers, horn, and Carl Torello, double bass. Applications are being received for auditions April 1. The faculty for 1943-44 will be substantially the same as during the present year, including Rudolf Serkin, Gregor Piatigorsky, William Primrose, Elisabeth Schumann, Richard Bonelli, Gian-Carlo Menotti, Samuel Barber, Roldo Scalero, and others. Mr. Zimbalist will continue to head the violin department.

Derrfuss Pupils Active Chicago Studio

CHICAGO, March 20.—Thaddeus Sztuka, young Polish tenor of the Chicago Opera company and a protege of Mme. Dorothea Derrfuss, appeared before the Sheridan Park Woman's Club on Feb. 28. He was accompanied by Ruth La Rue, pianist, who is assistant to Mme. Derrfuss. Another young singer from the Derrfuss Studios, Carol Hinchcliffe, has been engaged as soloist at the Eleventh Church of Christ Scientist. Dolores Gauger became musical director of Bethel on Feb. 26. Frances Johnson has been engaged as public school music teacher in the St. Charles schools. She is also director of three glee clubs and in addition is filling a number of music club engagements. M. M.

Jacobi Continuing Lecture Series at Juilliard School

The third of Frederick Jacobi's series of lecture-recitals at the Juilliard School of Music, was presented on March 9, the subject being Robert Schumann. The remaining two lectures to be given on March 30 and April 6, will be on Debussy and Stravinsky, respectively.

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LOS ANGELES SEES BALLET THEATRE

Luboshutz and Nemenoff Make First Appearance— Singers Heard

LOS ANGELES, March 20.—January and February contain the top-flight concerts in Los Angeles and this year has been no exception. The visit of the Ballet Theatre for eleven performances, Feb. 5-13, was an outstanding event. Negotiations are under way to bring them back to Hollywood Bowl this Summer. Régisseur Générale Adolph Bolm is an honored resident and his back-stage direction of this group of young dancers bore results.

Members of the Philharmonic Orchestra augmented the orchestra directed by Antal Dorati for the most part. Mois Zlatin led the secondary ballets. A gala Russian night occurred Feb. 8 when Igor Stravinsky conducted 'Petruchka' in memory of Michel Fokine.

Dusolina Giannini, Richard Crooks, William Primrose, Mischa Elman and Marian Anderson, also the Trapp Family and Igor Gorin made appearances in the L. E. Behymer series in the Philharmonic Auditorium. Mr. Primrose, violinist, had played with the Philharmonic Orchestra this season and his joint-recital with Mr. Crooks, won favor with the critical. Mme. Giannini is an especial favorite here and her concert was a radiant success. Mr. Gorin's resonant and beautiful baritone voice was used to advantage in a program of wide variety.

Newcomers were Pierre Luboshutz and Genia Nemenoff, duo-pianists, who played their first recital in Los Angeles on Feb. 23. Accustomed to two-piano recitals that are exhibitions of timing skill and little else, the audience was agreeably surprised by their musicianship and the subtlety of their art. The inner beauty of their playing, the refinement of phrasing and its rhythmical nicety were highly valued. They had equal success at the Redlands University and Occidental College.

Copland Sonata Played

Concerts of new music are given weekly by the 'Evenings on the Roof' group at the Assistance League. A series of twelve began on Jan. 18. The Aaron Copland Piano Sonata, played March 1 by Ingolf Dahl, attracted the composer and a coterie of Hollywood friends. It is a strange work of a modern impressionist.

Eula Beal, contralto and Shibley Boyes, pianist, gave the songs of Charles Ives careful preparation and arresting performance on a program Feb. 8, and the Roy Harris Soliloquy and Dance for piano and viola had attentive hearing when played by Abraham Weiss and Leonard Stein, Feb. 15.

Dr. Paul Pisk and Rowland Leach of Redlands University played piano and violin sonatas by the resident composers, Castelnovo-Tedesco and Adolph Weiss, at Redlands on Feb. 17. They are creating an audience for contemporary composers in this city of oranges.

The children of Los Angeles gave evidence of gifts at a Philharmonic Saturday morning concert Feb. 13, Albert Coates conducting. The young winners of solo opportunity through audition, were Joseph Kahan, ten-year old pianist of high attainment, Harold Wippler, well-trained young violinist of the French school, and Marilyn Dice, pretty young soprano with an average voice.

The Brodetsky Ensemble of twenty-three string players now directed by Julian Brodetsky played at Occidental

BACCALONI SINGS AT FORT RILEY



Salvatore Baccaloni and His Company in the Tavern Scene from 'Boris Godunoff' at the Service Club, CRTC, Fort Riley, Kans. From the Left: Franco Perulli, Elizabeth Wysor, Ivan Petroff, Mr. Baccaloni and Carmine Ross

FORT RILEY, KANS., March 5.

SALVATORE BACCALONI of the Metropolitan Opera, received a riotous welcome at the Cavalry Replacement Training Center here on Feb. 21, when he presented three acts in costume in his most famous roles from 'Don Pasquale', 'Boris Godunoff' and 'The Barber of Seville', supported by a brilliant company of artists.

Accepting the invitation of his former accompanist and assistant-conductor, Corporal Everett Roudebush, Baccaloni interrupted his concert tour to make the appearance at the Service Club here. The occasion had glamor comparable to a night at the Metropolitan Opera, with distinguished military personnel in evening attire, flash bulbs catching the various scenes, and a new stage completed for the event by the Special Service Staff.

At the personal request of Baccaloni, Cpl. Roudebush, now coach of the Special Service Staff, was at his former position at one of the two grand pianos. For the past three seasons he has been pianist and assistant conductors for Charles L. Wagner's production of 'The Barber of Seville'. He is a familiar figure on the weekly concert series given for the men here; a series which has been an outstanding success and has an established following of music lovers. He was soloist recently on a coast to coast broadcast of the "Pass in Review" radio series.

College Feb. 20 with Howard Wells, a young pianist with exceptional tone-quality and sense of proportion, as soloist in the Dohnanyi Piano Quintet.

ISABEL MORSE JONES

Fort Hancock Soldiers Hear 'Il Trovatore'

FORT HANCOCK, N. J., March 20.—The final act of 'Il Trovatore' was sung in costume by Doris Doe, Anne Roselle, Ivan Petroff and two soldiers stationed at this post, Corp. John Harrold and Pvt. William Hinckley, as the highlight of a USO-Camp Shows concert presented here on March 14. Other participants in the concert were Pvt. Edward Katz, violinist, and Sgt. Paul Stewart, baritone.

Union Rules Out Orchestra For Camp Appearance of Opera Group

FORT DIX, N. J., March 20.—Denied the services of its orchestra by a last-minute union ruling, the Philadelphia

STOKOWSKI LEADS LOS ANGELES MEN

Philharmonic Plays 'Exile' Symphony by Hovaness— Steinberg Concerts

LOS ANGELES, March 20.—The Philharmonic Orchestra of Los Angeles is closing its disturbed season with an all-Gershwin program conducted by Paul Whiteman, April 1-2. William Steinberg conducted the sixth, seventh and eighth pairs, Feb. 4-5, Feb. 18-19 and March 4-5. Leopold Stokowski's single pair as guest conductor, Jan. 21-22 brought a first performance of the Hovaness 'Exile' Symphony which made an impression of straightforward musical writing by a man who had something to say. The orchestra played well for Stokowski this year.

The 'Crucible' by Richard Hageman conducted by Mr. Steinberg, Feb. 4-5, is a real concert-drama of musical worth and dignity. There are four solo voices and a chorus in addition to the orchestra. Belle Cumming Kennedy's text is metaphysical, poetic and timely. The orchestra part is Wagnerian in its scope. It has an expressive 'cello part, harp embroideries and an interlude with a well-constructed fugue and later a gay dance.

The choral writing is even more effective than the orchestral. The Women's Lyric and the men's Ellis-Orpheus Club trained by Benjamin Edwards gave a good performance of the distinctly ethereal chorale. Lee Sweetland, baritone, sang the declamatory part of Everyman, Mary Tock the soprano, Youth, David Laughlin the tenor part of Honor and the actor-singer, George Houston, the Mephistophelian Temptation.

McDonald's 'Bataan' Introduced

Another American work on this program was Harl McDonald's 'Bataan'. Its first performance here was particularly well received. Mr. Steinberg's performance of the Beethoven Fifth in this program was quite the best Beethoven we have had since Klempner relinquished the baton.

Mr. Steinberg's all-Russian program Feb. 18-19 included the Fifth Symphony by Shostakovich, the Rachmaninoff 'Symphonic Dances' and a 'Jota Aragonese' by Glazunov, all first performances here. The last movement of the Fifth proved the best, but Los Angeles welcomed the whole program with enthusiasm.

The program for March 4-5 was not so fortunate. A hard and heavy performance of the Sibelius Second Symphony was far from adequate. A Scherzo by Ivan Langstroth was not worth the rehearsal and the last half of the concert was devoted to five numbers by Johann Strauss, which seemed to suit Mr. Steinberg best.

Concerts in Earl Carroll's Hollywood Theatre-restaurant closed Feb. 14 with Mr. Steinberg conducting and the former concert-master, Bronislaw Gimpel, returning from camp to be soloist. Jakob Gimpel, his brother and an outstanding pianist, also played with the orchestra that night. Ignace Hilsberg, pianist, was soloist the week before (Jan. 31) and Jeannette Savran, pianist, on Jan. 24.

ISABEL MORSE JONES

Opera Company went ahead with a performance of 'Die Fledermaus' here on March 17 with piano accompaniment and was warmly received by an all-soldier audience. The orchestra musicians wanted to contribute their services, like other members of the troupe, according to David Hocker, producer, but the local of the American Federation of Musicians ruled against it.

Chattanooga Chorus in Annual Midseason Concert

CHATTANOOGA, TENN., March 20.—The Chattanooga Civic Chorus, conducted by J. Oscar Miller, gave its annual midseason concert in the Auditorium on March 2. In addition to the chorus, a number of local soloists took part in the program including Mary Frances and Evelyn Stone, Sgt. Kinney Harmon, Frances Hall Hill, Lee Greene Gulley, Ruth Shirley, Sam Carter and Judge Charles W. Lusk. Nellie Mae Rankin was the principal accompanist.

Budapest Quartet in Pasadena

PASADENA, March 20.—The Coleman Concerts presented the Budapest Quartet in the crowded Pasadena Playhouse on Feb. 7. They had Mitchell Lurie, clarinetist, as their assisting artist in the Brahms Quintet. Mr. Lurie proved an exceptionally gifted clarinetist and this first solo performance since his return from Curtis Institute added much to his prestige.

Felicitations and Felicities



Larry Gordon

Stella Roman, Who Sang for the American Red Cross Nurses Recruiting Rally at the Waldorf Astoria on March 9, Exchanges Greetings with the Principal Speakers: Hazel Corbin, Chairman of the New York Chapter Recruiting Committee; Mary Beard, National Director of the Red Cross Nursing Service, and Mrs. August Belmont of the Central Committee of the Red Cross

Right: Madame Chiang Kai-Shek Speaks in Boston, Gaining the Sympathy and Support of Americans Like Mobley Lushanya, Chickasaw Indian Soprano, Who Opened the Rally with 'The Star Spangled Banner'



Stell Andersen Arranges a Tepee to Shelter Pheasants near Her New Home in Scarsdale, N. Y.



René Le Roy Strikes Up a Hornpipe for His Guests from the French Battleship, Richelieu



Celebrating His Birthday and His Tenth Year at Town Hall, Kenneth Klein Shares His Cake with His Wife, Rosalyn Tureck, and Daniel Saidenberg at the Home of Mr. and Mrs. Philip Wittenberg



Chicago "Daily News"

Carroll Glenn Playing for 2,000 Employees of a War Production Company. Her Program Was Relayed Over Amplifiers from the Canteen of the Plant



Winifred Heidt Receives a Musical Toast from the Zonatones, Soldier Quartet, in Appreciation of Her Part in the USO Camp Shows in and Around the Panama Canal.

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The Fellowship examinations will be held in New York City between September 20 and October 5, 1943. Applications must reach the school before July 1, 1943.

Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

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